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CONNECTICUT COLLEGE, NEW LONDON, CT

INSIDE:



NEWS

Spring Preview, Eclipse and Explore offer unique perspectives to different people.



A&E

Floralia fun awaits one and all in our extra-special pages 3 & 10! In COLOR!



SPORTS

The women's Lacrosse team hits a rough patch while the men continue to thrive



Conn students and New London residents marched along Route 32 Saturday blocking traffic until the police forced them onto the sidewalk (Wardwell).

War Protest Halts 32 Traffic

By JAMIE ROGERS

NEWS EDITOR

A small band of students and local residents blocked southbound traffic on Route 32 for a short while on Saturday April 19 in protest of further military action in Iraq. The protest began on Harkness Green, where the College was having its annual Earth Day celebration.

The demonstration was part of "a mass nonviolent civil disobedience" antiwar campaign led by Chris Kepple, founder and editor of Scope magazine.

"I'm tired of uncivil obedience," said Kepple, who hoped to further what he called "Direct Action" in response to the

war. In a leaflet that he distributed during the protest he urged business leaders and members of the community to take to the streets. "When democracy had failed us in our government," read the leaflet, "we must take democracy to the streets."

In addition to active protest, Kepple and co-editor Derek Olsen founded Scope last November, a free news publication that is distributed to local libraries and bookstores. Copies are available in the Student Center at Crozier Williams.

Kepple saw Earth Day as a perfect forum for the anti-war protest. "I saw the day as 'Scorched Earth Day,'" he said and hoped that the protest would be more edu-

cational than reactionary. "It was not only symbolic, but informative."

Kepple and around 10 other individuals planned the protest the week before, each with their own agenda but all in opposition to the war. On Tuesday they demonstrated in front of the office of Robert Simmons (R), Congressman for the district.

"It was a collaboration of individuals," said Cassy Waters '05, one of the protesters. "There were a lot of different reasons for people [to come] out... Everyone incorporated their own message." On the signs were slogans such as "one nation under the bomb," and "fighting for peace is like

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Concerned Students Finalize Diversity Action Plan

By JAMIE ROGERS

NEWS EDITOR

Concerned students and the ad hoc committee on leadership and communication finalized the List of Demands, now called "Our Action Plan," last week. The new document is more extensive and well defined than its predecessor, which was written in wake of the racist incidents that occurred earlier this year.

"The essence of the original list is there," said Elli Nagai-Rothe, Chair of Multicultural Affairs for the SGA and a member of the ad hoc committee, "but a lot of us felt that the list needed to be revised and revisited."

The major difference between the original list and the new plan is the presentation of the demands. According to Nagai-Rothe "we said: This is the need, this is why this is a need, and these are specific suggestions for how it would be accomplished."

The Action Plan now contains suggestions to revise the mission statement, creation of a new office of diversity and multiculturalism, mandatory diversity workshops for faculty, staff and student leaders, increased involvement and support of multicultural events, more faculty and staff of color, in particular in the area of counseling services, increased security and bias incident prevention, as well as amendments to the Honor Code and C-Book, incorporating diversity and multiculturalism. There is also a proposal to make February's Community Building Day, which halted all campus activities, an annual event.

The revisions were a product of months of work from the team of eight concerned students. They conducted interviews and consulted various constituencies on campus to determine the feasibility of the different actions. "Everyone worked on it," said Julie Chyten-Brennan '05, who spearheaded the group and drafted

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SGA Approves Honor Code Revisions

By JAMIE ROGERS

NEWS EDITOR

In a nearly unanimous decision the Student Government Association informally voted in support of major revisions of the honor code and adjudication process presented by the Judicial Task Force. The changes included six addendums to the student Bill of Rights, a new clause in the Student Code of Conduct pertaining to hate and bias incidents and clearing up vagaries embedded in the Honor Code. In addition, the task force proposed creating a new position, the Judicial Process Ombudsperson, and including faculty and staff into the quorum of the Judicial Board.

The Bill of Rights, which was written in the 1970s, formerly contained five major clauses; it will now contain as many as twelve. The new student rights will include the right of individual expression, academic pursuit, non-discrimination and access to college documents, the right to a safe environment, as well as the right to exercise their beliefs,

a right that was formerly confined to the classroom.

There was also the addition of the right to fair practice in disciplinary matters which ensures that adjudicated students "will be provided with full and fair notice of the alleged violations and an opportunity to be heard."

Many of the Student Responsibilities remain unchanged, except for the sections on assault, stalking and "dangerous and unhealthy conditions." "Basically its much better defined than previously," said Adam Benzing '03, a member of the task force.

The greatest change, however, was the addition and clarification of a student's responsibility to report incidents of hate and bias. This change was in response to a list of demands issued by irate students in February after the campus endured multiple acts of racist graffiti and vandalism.

The task force also overhauled the adjudication process, recommending that two Judicial Process Ombudspersons be appointed to

"answer questions about any of the judicial process from the standpoint of the Complainant or the Respondent."

The task force hoped that there would be one JPO of each sex, "to increase the general comfort level" of students seeking advice. Unlike the Judiciary Board Chair, or class representatives, the JPOs will have "no involvement in the adjudication of any cases," thus enabling them to serve the general public without jeopardizing the integrity of the judicial process. Like J-Board members the JPOs will be committed to a policy of strict confidentiality.

Another recommendation made by the task force was to include two members of the faculty and two members of the staff to sit as voting members on the J-Board, which is currently made up entirely of students. Under the revised policy one faculty and one staff member must be present in hearings for a quorum. "This stems from [the] commitment to shared governance," remarked

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Mab Segrest, Professor of English, and Elli Nagai-Rothe '03, Chair of Multicultural Affairs, discussed whiteness in a teach-in Friday (Pace).

Professors Grapple with Whiteness

By JOHANNAH BLACKMAN

STAFF WRITER

On Friday, April 11, a group of about 35 brave students, faculty, and staff coped with the torrential downpour that was gracing the Connecticut College campus to attend the first of two teach-ins to be held on consecutive Fridays. These teach-ins were scheduled as a response to the Day of Community Building that took place at the beginning of the semester as an attempt to address the different issues surrounding diversity that have come to light on campus. The first of the two teach-ins attempted to address the issues of "whiteness," and was also part of the Department of Gender and Woman's Studies' annual conference, which took place on Thursday, April 10th through Saturday, April 12th.

The teach-in began at 2pm in Hood Dining Room. The three Conn

professors who were to lead the teach-in sat at a long table ran parallel to the windows and each issued a brief statement on the issue of whiteness. These professors were Mab Segrest, the acting chair of the Department of Gender and Woman's Studies, Kamau Birago of the Sociology department, and Professor of English and Writer in Residence Blanche Boyd. Three students joined these professors: junior Maggie Gentz, senior Jose Mane, and SGA Chair of Multicultural Affairs Elli Nagai-Rothe.

Professor Segrest spoke first and related her interest in the teach-in back to the open forum that took place in Palmer on the Day of Community Building. After that day she said, "I felt that we were not all having the same conversation." She felt that there was a need for continuing the conversations in order to get everyone communicating and understanding each other. It was her inter-

est in continuing the conversations that drew her to the teach-in.

Professor Segrest then gave her statement on whiteness and race in a question and response format. She traced the question of race back to the basic theories that were used to justify discriminatory practices, pointing out that the many different accounts of number of distinct races there actually are demonstrates the nature of race as a social construction.

Professor Segrest also provided background historical information on what made a person black or white, discussing such terms as "black blood" and the use of the "color line." She ended by asking the question, "What is diversity?" She expressed the belief that we cannot just look at people as human, even though we would like to; we cannot just decide that the issue of race does not exist, she said.

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YAT Election Leads to Unexpected Runoff

By JAMIE ROGERS

NEWS EDITOR

A little after midnight on Saturday April 12, Yevgeniy Tsifrinovich '03 walked out of Cro as this year's new Young Alumni Trustee (YAT), the Senior class representative to the Board of Trustees.

Four days later however, Kurt Brown '03, President of the SGA, realized that there had been a mistake; the YAT elections were not over yet.

According to the C-Book, the bible of all student government protocol, whenever more than three candidates run for the position of YAT, there must be a run-off of the top three candidates. The clause went unnoticed during the regular elections by both the SGA and the candidates, who have full access to the C-Book.

The top three candidates, Tsifrinovich, Mike Hasenauer and Wyley Scherr will have a runoff race next Thursday and Friday. The results were very close in the all-senior election; the top three candidates were all within eight votes of each other, each candidate earning between 24% and 20% of the vote.

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Yevgeniy Tsifrinovich '03 was named YAT for four days (Parties).

EDITORIAL & OPINION

Students taking action deserve praise

Last week, two events occurred that might change the college forever. The first took place on April 15, when students presented their Action Plan for creating a more diverse community to President Fainstein. The second happened two days later, when the Judicial Task Force unveiled their revisions to the Honor Code and adjudication process.

Both of these groups toiled for months, crafting proposals to make the college a better place. In keeping our traditions of shared governance and student activism alive, they should be commended as model members of the community.

The group working on the Action Plan began with the List of Demands that arose out of the collective response to the hatred and bigotry the community suffered earlier this year. In the weeks immediately following the protests and the Day of Community Building, there was a plethora of energy and momentum in the movement towards creating a more understanding community.

But in the last month that energy has died and the pall of apathy and neglect has fallen over the campus once again. The Action Plan group persisted through this, bearing the torch of multicultural progress while so much of the campus quickly forgot, and people returned to their daily routines.

The changes they have proposed are all constructive, well thought-out and provocative. The implementation of these changes can only bring the college closer to achieving its goal of becoming an inclusive and safe environment for all people.

Meanwhile, the Judicial Task Force was also working hard to improve the judicial system and Honor Code. Their changes not only clarify much of the opaque logistics of the judicial process, but also renew the original goal of adjudication at the College: to educate and not to punish.

This distinction is essential for retaining the privilege of the student-run system. Without the emphasis on education, the process will only serve to alienate those that it attempts to aid.

While there are many steps that must be taken to implement both groups' recommendations, the momentum has begun. It is now the duty of the members of this community to see that the momentum accelerates and changes this college for the better.

YAT election mistakes cost all involved

The SGA's mistake in prematurely announcing the Young Alumni Trustee has put both the candidates and the voters in an uncomfortable position. For the announced winner, there is the frustration of having victory snatched away. For the other candidates, there is the shadow of the results of the first election weighing down their attitude and their renewed campaign efforts. For the voters, there is the confusion and inconvenience of having to vote again, and many voters will probably neglect to vote the second time around.

It was good that the SGA caught the mistake before the winner was established. This could have caused legal complications and jeopardized the integrity of the position, much like the 2000 election did for the office of the President. In this election there are no "chads" and butterfly ballots, but like the presidential election, it was close and deserves a runoff.

The sheer number of candidates that ran in this year's YAT election demonstrates the seniors' love for and commitment to this school and whomever wins will serve the College well during the tenure. But the runoff should have been anticipated as soon as the self-nomination period was over.

The new race may even yield a new winner. Alliances and friendships change when half the candidates are eliminated, and those who supported the fourth, fifth and sixth place candidates may swing the election.



LETTERS TO THE EDITOR

Tsifrinovich Outlines His YAT Platform

With the run-off election for the position of Young Alumni Trustee to be held on Wednesday, Thursday and Friday, April 30th through May 2nd, I would like to inform Connecticut College students of my platform.

I would like to start by saying that the quality of education and quality of campus life say a lot about an educational institution such as ours. Students come to Connecticut College because it extends a promise. The quality of education that students can receive here, and the quality of life that they will be living for the next four years come to bear in an important way on their decision to come to Conn. Having spent several years here, I am aware of the challenges that Connecticut College faces on both fronts, and I am committed to working for change in both instances. I want our College to live up to its promise. I realize that it's a lofty goal, but it's worth working for, and I am ready to do it!

The students' educational choices at Connecticut College are restricted by Conn's financial condition. I am aware and concerned about the cuts in department budgets, especially in the foreign languages. Students who receive financial aid are also worried about the proposed 24% cut in the Connecticut Independent College Student (CICS) grant. I am one of the students for whom financial aid and the CICS grant in particular, is very important. When the state lawmakers visited Connecticut College in February, I communicated to them how important this grant was for students, and how a cut in funding would become an obstacle for many students who want to attend Connecticut College. I am committed to working with the Administration and the student leaders to resolve the issue of financial aid and budget cuts.

As most of you probably know, the quality of life in our College has been under attack in the form of bias-related incidents. These events affect all of us. As our classmates and fellow students suffer insults, so does our common College community and so do we. A member of the Presidential Commission on Pluralistic Community has contacted me and I look forward to working with the Commission during the remainder of the year. To continue the work of the Commission, I propose to establish the Office on a Pluralistic Community that will coordinate the events, seminars, talks and meetings on the issue of building a more tolerant and inclusive community. An inclusive community is not an unattainable goal. Yes, it will take a long time to accomplish, and it will require a concerted action by students, faculty, staff and the Administration. But it is possible, and I am ready to take an active part in this important process.

To conclude, I would like to say that I will not sit on the Board of Trustees; I will serve there. I take my responsibilities seriously—this is how I've been raised and this is how I live. You might have seen one of my posters that says, "When I do something, I do it well". This is not just a campaign slogan. I only do the things that I can make a difference in. When I am part of a committee, a board or a group, I make a difference; I contribute substantively to the work at hand. Today, our College needs a strong voice for change in the Board of Trustees, and I am committed to being that voice.

-Yevgeniy Tsifrinovich '03

Freeman Only Presents Part of the Story

I am writing this letter in response to Yoni Freeman's "A Road to Nowhere" editorial in the April 11th issue of the Voice. Every time I read one of Yoni's columns I am saddened that this is the perspective that is unleashed into the campus community on Middle Eastern politics. I would like to respond to his use of the concepts "terrorism" and "state sponsored terrorism."

Terror is used by a party that is usually a minority, usually disadvantaged. It is used against a middle party, in this case, the Israeli people and Israeli army, to

achieve certain goals by putting a large amount of pressure on the Israeli government. This is also known as the war of the flea; you inflict 1,000 little wounds and the state collapses, or overreacts until it is too weak to stand on its own power anymore. The Palestinians are using terror because they want something. They want statehood. I am not condoning the use of terror, but it is important to explain what the Arabs want.

The Arabs are very much like the Israelis were in 1947. A displaced people, victimized by other societies, who need a place to live their lives. Unfortunately, there is a group of people in place dictating how they can live their lives, even taking natural resources (read: water) from their land. How would this make you feel? I won't even mention the fact that the Israeli people used a campaign of terror against the British colonial forces in their fight for liberation. Yoni, doesn't this reek of hypocrisy to you to be crying foul in this regard? There are so many layers to this that need to be unraveled, but unfortunately Yoni is only picking the top most layer and exposing only that one, ignoring everything else that can illuminate the terrible situation in the Middle East. Sharon himself caused the current uprising, at least indirectly.

Before you respond to me and say that the Palestinians are marginal, or criminals and that terror is not a legitimate response to what is being done to them, I have a few points to make. What do you expect a people that have been oppressed by Western powers for so many years to do? The West, Israel, and the United States represent all that put them in their current position. The United States and Israel have earned their reputation in the Third World/developing nations because of what they have done. Attempts at modernization have reeked of a new wave of colonialism, or trusteeship for modern scholars of political science. Rather than help a society in transition, modernization in Arab cultures has often meant Western powers squeezing people for everything they are worth, and then leaving because they could not help these "savages."

This creates certain conditions in the affected countries, the least of which is poverty. There is a generation in Palestine, and other Arab nations that is called the "lost generation." They have no education, no employment opportunities, and no future. They see the US and Israel (to an extent) to blame for their plight. The only example they have of Western behavior is of armies coming in, occupying land that they view as sovereign territory, and killing their fathers, sons, even daughters. What would you do? They fight back because that is all they know that is all they see. Don't forget that Ariel Sharon led death squads into Lebanon in 1982, murdering innocent civilians to further the survival of the Israeli state. In view of the concept of proportionality, the Palestinians are no worse off than the Israelis are. How do you justify a known violator of human rights leading a state?

Don't respond to this and say that I have never been to Israel, I don't understand the circumstances in the Middle East. My family is from Israel. My father's family fled Poland in 1942, relocated to Israel in 1948, and founded a village north of Netanya. Family friends of mine have spilled blood in the Israeli army. I have family members there now, fighting, risking their lives for something that they believe in. I have spent a great deal of my life in Israel. I love the country as well. However, I don't let blind patriotism cloud my view of the situation. I want to see an end to the fighting as well; I don't want to see any more innocent blood spilled on either side. All I wanted to do was shed some light on the situation here. You have only presented to the Connecticut College community a piece-meal view of the situation. This does not do anyone justice, and it certainly won't help the situation in any way.

Considerable work needs to be done to bridge the gap between the Palestinian people and the Israeli people. If South Africa can overcome the legacy of apartheid, then it is certainly possible for the situation in the Middle East to be tempered by a deeper understanding and willingness on the part of all involved to understand the past, forgive past transgressions, and move on into the future with, at the very least, a newfound understanding and respect for each other. This may sound too idealistic, but steps in this direction can be taken, and must be taken if there is any hope of a lasting, meaningful

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FLORALIA 2003

The DOs and DON'Ts of FLORALIA

Do

- ✱ Drink water (1 glass per alcoholic beverage)
- ✱ Recycle
- ✱ Get in line early for the moon bounce (bouncing + drunkenness = puke)
- ✱ Go to bed early on Friday night
- ✱ Remember where you put your couch (and your friends)
- ✱ Eat donuts at your dorm's free breakfast
- ✱ Play whiffle ball on the green
- ✱ Wear sunscreen
- ✱ Someone of your preferred gender
- ✱ Take advantage of all the free food in Cro
- ✱ Remember that it's not a sprint—it's a marathon
- ✱ Start the day off right—beer in the shower! Have fun!

Don't

- ✱ Drink on an empty stomach (remember: free dorm breakfast!)
- ✱ Climb trees (you will fall)
- ✱ Stage dive (especially if you are wearing skanky clothing)
- ✱ Make important decisions
- ✱ Plan to do work in the library
- ✱ Plan to do work—period
- ✱ Talk about all the work you have to finish before finals
- ✱ Complain about how the Red Hot Chili Peppers are opening for the Rolling Stones at some other college's spring weekend
- ✱ Cheat on your significant other (they will remember even if they are drunk)
- ✱ Experiment with new drugs
- ✱ Steal my couch, chair, beer, friends, etc. (or anyone else's for that matter)
- ✱ Get alcohol poisoning
- ✱ End the day wrong - puke in the toilet!



Word Has It, Omlet Farm Wants to Get Down with You

College Voice: How did Omlet Farm come together?

Ryan Hoyler: Me and Liam Cohen got drunk our first weekend here and were wandering around campus and we heard the Lingo playing in the barn and we came in and Nate [Peirce, drums] was doing sound for them and I talked to him about starting a band. The next day, me Liam and Nate and about fifty other people in MOBROC jammed for like two hours. And the kid across the hall from me knew Nate [Staub, guitar] from COOP and we met him at Caruso Music one day and he ended up playing with us. And I honestly don't know how Phil [Alford] got into the picture.

Phil Alford: You got drunk and kicked someone out of the band.

Nate Staub: We found him in Windham! RH: Liam stopped coming to practice so we had to kick him out of the band. And we found Phil, and Will...

NS: Will's my neighbor. But he's one in a long line of many bass players.

PA: Yeah, who was our first bass player?

RH: Oh we've had many bass players!

NS: If you really wanna go back you could say Liam was our first bass player.

RH: Yeah, Liam, and then we had sketchy dude after that.

PA: Remember Bob?!

NS: We had Rose -

RH: Rose played tuba for a while. But that didn't really work.

NS: It was a conflict in personality.

RH: We have some recordings from the tuba era and they're just terrible. And then there was sketchy dude from New London -

PA: -Brandon from New London.

RH: Who seemed really cool and was a decent bass player until we hung out with him and found out he was the sketchiest motherf**ker ever.

NS: He worked at Caruso's. And, I dunno, he told us that liked Weezer. But for some reason we invited him to come to the barn. And then after we jammed with him - he was decent, nothing special - we took him to party with us after practice and he scared all the girls because he was creepy and sketchy. The funniest part about it was how he tried to tell us that he could sing three notes at once. So he had a few beers and he made this weird face and got all like ready and then he made this noise and sounded like a dying swan.

Will: I've heard about that...like throat singing?

RH: But this wasn't it!

[Nate Pierce strolls in]

NS: At the beginning of this year we had some kid who couldn't play.

RH: What about that kid last year who didn't know...what's a G?

NP: No that was the beginning of this year.

RH: That was this year?

NP: Yeah. We had Georgia at the beginning

of this year.

PA: Georgia was f**king good though. [all agree]

NS: Georgia was good, she just did too much.

RH: Then we had Ian for a while.

NP: We had some other kid...

RH: We had sketchy dude who didn't know like what G was. And then we found Will.

PA: How'd we get Will to join the band?

What'd we bribe him with?

NS: I dunno...Will did we bribe you with anything?

W: I don't think so...

NP: Girls...

NS: Well that brings us to present on the bass player [status].

PA: Oh! My left hand!

RH: Yeah, Phil's left hand was the bass player for a really long time.

PA: That was awful!

RH: And he couldn't do it 'cause -

NS: He's not really a piano player he's more of a synth player.

CV: How would you guys describe your music?

RH: Oh, that could run the gamut!

NS: It's better if someone else describes our music, 'cause I don't think we could get like...

PA: 'Cause we have a very, very twisted idea of what it is...

NP: Yeah, we all have different ideas of what it is.

NS: Phil would never call us funk.

PA: I would say we're a jam band.

RH: What we are? I'd say we're a rock band.

W: I'd say...fusion.

NP: Uhhh...I dunno...

NS: I think we'd like to be a Latin funk band, but we don't have either the soul to play funk or the skill to play true Latin. And the reason I wouldn't call us a jam band is we have to lay out our songs. We have a framework. And we pretty much stick to that.

RH: We used to jam a lot.

NS: But we're not that good at jamming like Phish.

RH: We can't just break into something.

CV: What musicians most influence you?

RH: I, personally, am influenced by like 70's disco funk.

PA: Oh we have to say Santana!

RH: Like Sly and the Family Stone, Kool and the Gang - that's where all my horn lines come from.

NS: There's definitely, at least early on, some outside influence, like John Coltrane.

RH: I think we all have a little bit of a jazzy background to us.

PA: Vaguely...I think Santana...

RH: Santana earlier, now more Django.

NS: Right now Django and John Scofield I really respect a lot - I'd like to play exactly like them if I could.

PA: I think there's a lot of Phish influence.

NP: Mine used to be like New Orleans-type funk. Now it's all either Caribbean or African.

CV: Will, any influences?

PA: Warcraft 3...

NS: Video Games...

PA: The sound of orcs dying...

W: I like rock music, that's what I've been playing my whole life. But I just sort of walked into this and started picking up the songs.

RH: You've got the Flea thing going on every once in a while.

CV: How has MOBROC helped you as musicians?

PA: They have done every single thing possible for us.

RH: It's given us opportunities...

PA: It's given us a place to practice, opportunities to perform, equipment to use - because we couldn't afford the practice space or equipment to use.

RH: And it gets musicians on campus organized. Because there's no way our band would have started without MOBROC.

NS: It's a place to hide from your girlfriend...for a couple hours.

PA: [laughing] It's a place to hide with your girlfriend for a couple hours!

NP: MOBROC is the reason I didn't transfer out after freshman year. 'Cause honestly I think the school sucked but MOBROC is very unique and is not on any other campus.

RH: You won't find this anywhere else.

NP: Literally, you go to any other college, and you have to pay for your own rehearsal space, you have to buy your own PA, you have to set the material all up by yourself. There's no organization between bands, there's no communication between bands. And I think MOBROC is a very unique and an interesting organization.

RH: Like we have these bands now that's like the MOBROC all-stars. It's like the ultimate glorification of what MOBROC's supposed to be. Like taking all the members from different bands and putting them together in a jam session, pretty much - that's kind of like the goal of MOBROC - to unite the musicians.

NP: And not just for the rock bands on campus, but also to unite other groups like the gospel choir that was just in here using the barn to practice for their upcoming concert on Friday April 25. And also we're in touch with the music department. So we're constantly trying to keep all musicians on campus - vocal or instrument or otherwise - keep them connected, and trying to keep communications open.

CV: As one of the acts on the MOBROC stage at this year's Florialia, what will you be playing?

RH: The same crappy stuff we always play.

NP: Some cover songs. Some of our old classics.

[all laugh]

PA: Family favorites...

NS: I'm thinking about bringing out "Big Bird" again.

NP: Checking out some No Doubt.

NS: If we could sell out we would.

RH: We totally would.

PA: I really wanna do that Kylie Minogue song. What is it? "Can't Get You Out Of My Head."

CV: Do you find that being "the guy in the band" gets you the ladies?

NS: No.

RH: No.

NP: Yes.

PA: No. Actually, guys think it's cool. Girls think it's f**king lame.

NP: Yeah, so if we were all gay...

PA: Hippie guys are like "Aw, that's so sweet! You're in that awesome band!" Girls are just like, "That's the ugly band."

RH: I think there are certain instruments that have more of an appeal. Like keyboard and saxophone definitely do not get girls.

PA: Keyboard is for long-term relationships, guitar is good for sexy, rock star appeal.

CV: What's your live performance like?

NP: Hell.

PA: Total chaos.

RH: We definitely go through stages. We've had some really good performances. Like Florialia last year I think was pretty good.

NP: We've also had some really bad performances. Fights on stage, people not being there on time...

PA: People walking off...

RH: And having to do stuff for MOBROC sometimes creates frustration during the shows and that leaks over into the performance.

PA: What are the craziest antics that we've had?

NS: One time you went to get a sandwich, and the whole band dropped out except for me.

NP: You ran off the stage in the middle of Bluntfest.

RH: There was one time when [Phil] couldn't feel his hands. He took a whole bunch of Tylenol or something, 'cause [he] was sick?

PA: They were nonprescription pills, and I took two of them for a headache.

RH: Nate [Staub] passed out on Florialia...well not passed out, took a nap.

NP: I fell off my drumset.

CV: As one of the acts on the MOBROC stage at this year's Florialia, what will you be playing?

RH: The same crappy stuff we always play.

NP: Some cover songs. Some of our old classics.

[all laugh]

PA: Family favorites...

NS: I'm thinking about bringing out "Big Bird" again.

NP: Checking out some No Doubt.

NS: If we could sell out we would.

RH: We totally would.

PA: I really wanna do that Kylie Minogue song. What is it? "Can't Get You Out Of My Head."

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PA: Keyboard is for long-term relationships, guitar is good for sexy, rock star appeal.

LETTERS TO THE EDITOR:

continued from page 2

ful peace in this region of the world.

I don't know what can be done to achieve a meaningful, lasting peace in the Middle East. The situation is far too explosive right now, but one thing is certain. The Palestinian people must be treated with a certain amount of respect by the Israeli state, and the violations of human rights that have been perpetrated must also be recognized.

Thank you for listening.

Saul Slowik
Class of 2004

Flaws In Honor Code and J-Board

I am writing in response to an article written on the Editorial page in last week's issue of The College Voice. The part of the article that truly concerns me states: "Apathy would give the administration the agency to take away not just the Judiciary Board, but all the privileges that go with it. That means the end of the Honor Code, the end of self-scheduled exams, and the end of the freedoms that students at Conn enjoy, where many at other colleges do not. It would rob Conn of one of its greatest appeals."

The Honor Code is a good idea in theory, and was indeed one of the things that initially attracted me to this school. It essentially implies that the college trusts the students to follow its standards, and promotes an atmosphere of honesty. However since I began my freshman year at Conn, and seen the application of the Honor Code, it is clear to me that is inherently flawed. The Judiciary Board stems from the Honor Code, and it is through the J-Board that I feel that the weaknesses of the Honor Code itself are readily apparent. Upon first impression, the Judiciary Board appears to mimic the United States court system. Alleged transgressors to the rules of the college are given sanctions, asked to plead "guilty or not guilty," given the right to call on witnesses, and are then given a trial. However, anyone who has been to a J-Board hearing realizes that the similarities between a court of law in the United States and the Judiciary Board end at the door. While a United States court of law is based around procedure, the judiciary board is based on the Honor Code.

During Judiciary Board hearings, the odds are heavily stacked against the defendants from the start. Defendants have no council to represent them during the process. They essentially face 12 prosecutors, who also happen to be the judge and jury of the trial. In my experiences in J-Board, I see a pattern of excessive questioning from the members of the board, in which the same questions are repeated over and over again. "Were you smoking marijuana?" "No." "Are you sure you didn't smoke marijuana?" "Yes." "Raise your right hand and say, 'I didn't smoke any pot.'" "I didn't smoke any pot." Either the members of the J-Board are as deaf as my ninety-year old grandfather, or they are trying to put pressure on me because they think I am lying. However, by doing this, the J-Board is breaking the Honor Code they are so eager to defend. After all, isn't the point of the Honor Code to trust the fact that I am indeed telling the truth? If so, then why isn't the question asked once, and my answer taken as genuine? If people feel that lying to the J-Board is a common practice, then maybe the idea of an Honor Code needs to be re-examined.

The Honor Code itself also can take away your rights during trial. For instance, the Honor Code gives the Judiciary Board the ability to stamp out the Fifth Amendment to the Constitution. You cannot refuse to answer a question on the grounds that it is testifying against yourself, for in your trial, "finding the truth" is more important than your right to remain silent.

The judiciary process is highly unjust because only those who are willing to break the Honor Code are able to avoid disciplinary action. Some of my friends have been suspended or put on probation after pleading guilty to such small offenses as underage consumption of alcohol, or hosting a room party in which "deviant behavior" took place. Yet recently a group of kids who engaged in a Hells-Angel's style gang beat-down were able to get away with virtually no punishment because they and many witnesses lied to the board. I am tired of seeing these injustices exist at our school simply because we wish to uphold the honor code.

In addition, I wouldn't expect much to be accomplished by the alleged "task force investigation," because, just like the judiciary process, it is not being run justly. Jonathan Franks, chairman of the J-Board, and Anne Hopkins Gross, Associate Dean of Student Life (who supervises J-Board hearings), head the force, yet both are personally involved with the judicial process. This is the equivalent of John Mitchell investigating the Watergate break-in, or Al Gore investigating the Lewinsky Scandal! We might as well have let Iraqi officials inspect for weapons of mass destruction in their own country. How can people involved with the judicial process itself possibly evaluate its effectiveness in an unbiased manner?

The judicial system at Connecticut College is ineffective because in its attempts to defend the Honor Code it encroaches on the rights of students, and in the end undermines the honesty it is trying to promote. For those of you who insist that a more "bureaucratic" approach to the judicial system would impede on the Honor Code and the freedoms it grants us, I ask you this: what freedoms are you speaking of? I would much rather take a protracted test than go to a trial where twelve of my peers resort to neo-McCarthyism in order to prove what a deviant person I am. The only way to clean up this mess is to create an investigative unit that is not directly involved with the judicial process. After such an investigation, sweeping changes could be made to the process that reflects unbiased opinion. In the end, the investigation would probably reach the same conclusion I have; that while it is an optimistic theory, the Honor Code is in reality the root of the problems within the judicial system.

Do you love grammar
(for instance, did you
notice that "grammar"
was spelled wrong
there)?
call x2812 and do some-
thing about it

OPINION

THOSE INFERIOR ANIMAL (MOVIES)

TIM STEVENS • COMPLAINT OF THE WEEK



Next week's column, by requisite of the fact that it is my last for Conn, will be quite serious. With that in mind, I offer this ridiculous little tidbit from the vaults, scrubbed and updated. Ladies and Gentlemen, behold this week's Complaint of the Week. Topic? Animal movies.

What is an animal movie? Not one of those when animals attack people or those nature shows where an English man narrates as you watch a single antelope picked off the back of the pack and tore asunder by a group of hungry lions. I could not possibly complain about them, I mean come on, they rock! In any case, an animal movie features an animal in a lead or important supporting role. And guess what? They are all God awful.

Where did this phenomenon start? Lassie. I know a lot of people think of Lassie as classic. You are wrong. Sit down and try to watch an episode through. They are mind-numbing bad. It was so sugar coated and idealistic and happy and just plain awful. It was too much of a love fest to ever enjoy.

Flash forward to today. Free Willy 1-3. Another Lassie film, (#103), Buddy, George of the Jungle, Born to Be Wild, and Zeus and Roxanne (which also starred Steve Guttenberg. It is difficult to get worse than that). Are any of those good? No. Not a one. The Free Willy series was any teenage movie with a whale, too. Lassie, well, Lassie was Lassie and that is never good. Buddy and Born to Be Wild featured gorillas who actually were the best thing about the film. And that folks is a sign of the Apocalypse. Now, while there aren't any cutesy animal flicks like Air Bud on the way to delight children's heart and sicken me, I encourage you to avoid them when they do arrive. If the world has one rule it is this: Animals don't make good movies. It's a fact of life.

The question is, of course, why on earth do I bring this up now. Two reasons. First, about three months ago, a little movie called Kangaroo Jack was

released. That little movie, featuring a kangaroo who wore a jacket and sunglasses and rapped, was produced by Jerry Bruckheimer (Armageddon). It went on to be the biggest box office draw in America two weeks in a row. I am going to say that again, because I am not sure you grasp the insanity of that. A Bruckheimer produced movie with a rapping kangaroo made more money than any other film for two weeks in a row. The people that went to see this movie, they are truly unpatriotic. At the time the United States was deeply committed to convincing the United Nations and the world that military intervention in Iraq was justified and necessary (as was Yoni here at Conn). You want to know why so few of our traditional allies threw in with us? How do you convince your people it is a good idea to support the foreign policy agendas of a country that cannot seem to get enough of a kangaroo movie (even if it does star the incomparable Jerry O'Connell)?

Yes, that was months ago, but the DVD will be released soon. It is our patriotic duty as Americans not to buy it. Our foreign policy agenda for months to come depends on it.

The second reason is the summer movie season officially begins next week (although there are even some great flicks this week, Identity and Confidence) with the release of X-Men 2. There are going to some great movies to be had: Matrix Reloaded, Finding Nemo, The Hulk (repeat to yourself, "It will be good, it will be good), Terminator 3 (repeat to yourself, "It could be mediocre, it could be mediocre"), and plenty of others. However, there will be animal flicks in their midst, as there always is, just waiting to suck (oh, and Daddy Day Care too, but Eddie Murphy is a whole 'nother deal). Avoid them, dammit. Younger siblings, cousins, or children you are babysitting be damned. Take 'em to Nemo (from Pixar) or some other animated tripe, but please please please, not animal movies. Future generations will thank you.

ANOTHER RED SEA HAS PARTED

YONI FREEMAN • VIEWPOINT

Another Red Sea has Parted
By Yoni Freeman

Passover is a Jewish holiday that many non-Jewish people are able to identify with. This year the holiday began during the culmination of major fighting in Iraq. The events and circumstances surrounding the war parallel some of the characteristics that Passover, retold from its biblical history, bases its roots in.



The first instance is the way the United States and its coalition went about liberating the Iraqi people. It did all it possibly could to spare civilian deaths, because after all, these are the civilians that were to be freed. It primarily targeted military and government structures. In a similar way, God went about freeing the Israelites by giving the Egyptian pharaoh nine chances to allow the Israelites to leave the dreadful land of Egypt. During the ten plagues, no Jew was hurt. God passed over the Jews as the U.S. passed over Iraqi civilians. Unfortunately, the Iraqi military located many operations in civilian areas, and placed many targets in schools and hospitals, which added to increased civilian casualties.

Next is the overall theme of bringing freedom to an oppressed people. Reminding us of biblical times, Passover tells of the great compassion and love God felt for the Israelites, who were living in Egypt under Pharaoh's bondage and slavery. Passover also told us how God aided their vast exodus, which was led by the chosen one, Moses. Most Iraqi people were also living under a "modern pharaoh," by the name of Saddam Hussein. They lived

in dungeon-like conditions for decades and were not allowed to express themselves. "Operation Iraqi Freedom," removed this blockage, just as God did thousands of years ago for the Jews. The freedom of the Iraqi people does parallel, in my opinion, the freedom of the Israelites so long ago.

Finally, there is a similarity in the results of our action. The freedom of the Israelites from Egypt led to their migration to the land of Israel. Their settlement was a sort-of remake of the Middle East in ancient times. They were the ancestors of those Jews who worked to create Israel in the 1940s. After Israel, a new democracy, was created in 1948, the Middle East changed once more. It is currently the free world's hope that a new Iraqi democracy also will emerge. I believe it will. This new democratic state will be built in a far shorter time than it took the Israelites to form theirs. And when it finally does emerge, the Middle East will get yet another makeover. Democracy will spread, as Arab citizens in that region will finally realize that democracy can be possible for them as well. This will not be accomplished overnight, however, as ancient cultures and changes in lifestyles come slowly.

It is great for me to see pictures of Iraqi citizens dancing and singing in the streets of Baghdad. I feel connected to them, as my grandparents, on my mother's side, are Iraqi (making me a quarter Iraqi). It is also just as great to learn year after year of the miracles God brought to the Israelites who were in Egypt. Passover is not only a Jewish holiday. It is a festival that celebrates freedom. And as the events of the last few weeks show, freedom has indeed began to ring once again.

Until next time,
YF

LETTERS TO THE EDITOR:

Fasting For Peace

To the Editor,

Recently I took part in the ongoing fast for peace. I fasted in affirmation of my right to participate in a political process that has been hijacked by soft money and influence peddling. I fasted because it seemed to be one of the few actions I could take to oppose a war waged by a government that no longer heeds my input or represents my will. I am against Operation Iraqi Freedom and other wars of aggression in the Middle East because they will increase terrorism on American soil, which could kill me or people close to me. For every terrorist we kill in Iraq, hundreds more will be created. How many newly orphaned children in Iraq will grow up with a just hate of America, the country that killed their parents? This war polarizes people on the issue of anti-Americanism to either extreme, and the most dangerous people to my family and I are extremists who may turn to terrorism.

September 11th was fundamental Islam's attempt to make an ongoing cultural war (which they had been loosing, given the spreading dominance of Western culture and values) into a shooting war that they think they have a better chance of winning. To oversimplify: They crash planes into the World Trade Center, then we bomb Afghanistan, then they blow up a nightclub in Bali, then we bomb Iraq... It's their turn now, and I do not want to see any more smoking craters in major American cities. We must call off this

crusade between the White dominated Judeo-Christian West and the Arab dominated Islamic Middle East, before more harm comes to Americans at home and abroad. Our two cultures must learn to coexist, lest we annihilate them after a protracted string of military actions against them and terrorism against us (a tragic best case scenario) or they annihilate us (the unlikely worst case scenario.) Overwhelming military power does not protect citizens from terrorism. Let us take a lesson from Israel and work for peaceful coexistence now.

This war has been waged without an international mandate, and has cost us a great deal of good will from our allies. The national mandate for the Bush administration was never established by election. The role of Big Oil interests in this war is key, yet ignored. The idea of this war as a fitting or effective response to 9/11 is a fallacy manufactured to manipulate a fearful and easily led populace. The media has utterly failed in its role as devil's advocate and unflinching observer. Our problems at home (poverty, lack of universal education and healthcare, etc) are many times more serious than our problems abroad, yet the latter is single mindedly pursued at the expense of the former.

So I fasted.

-Nate Avorn '03

Eclipse Weekend a Smashing Success

By ROBINSON ROJAS

STAFF WRITER

— Personal Perspective —

"CG!!!!, CC!!!! Yeah boy!!!!...WOOH!!!!" These chants of joy, excitement and encouragement still ring through my head. April 5th 2003 was all I had expected it to be. It was the celebration of the annual Eclipse Weekend. To my surprise, a lot of members of our community don't even know what I'm talking about. For myself, Eclipse Weekend was something I was looking forward to since junior year of high school. When I received the opportunity to come visit Connecticut College last year as a senior through

the Eclipse Weekend celebration I was ecstatic to know I was finally going to see for myself what this "weekend" was #really# about.

The whole weekend's motives were to actually bring alumni of color from both Conn and the Coast Guard Academy together with current students and well ... just celebrate! The weekend is composed of many discussions and receptions, but for students the main thing to look forward to was the traditional student run fashion show and a major closing ceremony party here at Conn.

As a senior in high school, I was surprised to see how much say the student body had in the whole event. I went back to my hometown long- ing to see the amazing dance, modeling, and

singing performances the students put on during the fashion show as well as being able to get down again at the party at the end of the night. Most of all I left longing to come back to Conn, just to be able to do it all over again. So a year later, now a freshman here at Conn, I did not think twice about participating in Eclipse Weekend.

Although this time around it was not going to be on Conn's campus or have prospective students as part of the audience, it did not stop me from having a great time and giving it my all. I knew I was not going to be a good model, so I stuck to the dancing. I was able to perform alongside the many talented students from Conn as well as the

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I filled this entire issue with content.
There was no space that didn't have an article or picture in it.
Then I remembered we had ads to put in.
And now nobody will ever believe me.
But it happened. I'm serious. Whatever...



New London Police routed the protesters after only a few minutes of demonstration. No arrests were made (Wardwell).

War Protest Halts Route 32 Traffic

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f***king for virginity."

Public response to the protest was mixed. As the group blocked traffic, some drivers encouraged them with peace signs, while others expressed anger by honking or making lewd gestures.

However, despite the group's enthusiasm, the protest was short lived. After about five minutes the New

London Police arrived and forced the group off the road. No one was arrested.

Waters and others were generally pleased with the day's event. "There could always be more people there, of course, but I was really happy with the way it went," she said.

"I hope this is a prelude to something that I hope will grow."

Spring Preview Offers New Perspectives



The future class of 2007 listened to students regale them with college experiences (Alba).

By RACHEL CASADO-ALBA

STAFF WRITER

Over 60 prospective students recently visited Conn, coming from as close as Groton to as far as San Francisco. Despite the differences in location, ethnicity, class, and interests, they were all here to examine Conn during Spring Preview.

There is widespread confusion about the differences between the Explore, Eclipse and Spring Preview weekends. Spring Preview is meant to give admitted students a glimpse of the best Conn has to offer. Events included a Conn Verse Open Mic, a "Meet the Camels" lunch, and a one-man show by Steven Tejada, a former Conn Admissions officer.

As the Admissions brochure says about the Explore programs, "It is designed to give students of color an opportunity to acquaint themselves with what a liberal arts college is all about and, more specifically, what Connecticut College offers in

preparing students for successful careers in the new century." Programs such as this are not exclusive to students of color though and are open to other interested students.

Eclipse, an alumni celebration sponsored by Unity House and the Coast Guard Academy's Genesis Club, began in 1976. The presence of admitted Conn students during Eclipse is so strong that Alex Gomes '03, co-host of the Eclipse talent show in Leamy Hall on April 5th, noted their absence.

While Eclipse attracts current students as well as alumni, Spring Preview was specifically organized for admitted students who were full of questions and observations about the school. Programs similar to Spring Preview and Explore take place at Wellesley, Mt. Holyoke, Tufts and a myriad of colleges and universities across the country, all in hopes of attracting wide-ranging student populations.

At a dinner hosted by the

Admissions Office, the visiting students were able to meet with administrators such as Judy Kirmmse, Deans David Milstone and Beverly Kowal and professors from various departments including Mark Forster, Stanton Ching and Maria Cruz-Saco. They also enjoyed performances by the CoCo Beaux, Naatya (Conn's classical Indian dance club) and the rapidly expanding Unity Gospel Choir.

President Fainstein and SGA President Kurt Brown spoke to the prospectives at a reception in the Chu Reading Room, which also included Leo Garofalo, professor of history, Kamau Birago, professor of sociology, and Patrice Brodeur, Dean of Religious and Spiritual Life. President Fainstein spoke about his experiences growing up in New York City and West New Haven, which drew applause from the visiting students, especially the ones from those areas.

President Fainstein said that the ability to go to college despite ones economic or ethnic background "was one of the virtues [of this country] I took advantage of." In his words, Conn is "not perfect, but we are trying to create a special type of community."

President Fainstein told the admitted students that diversity of all types is a priority of the college so that it can accurately reflect our "country built on diversity." He stated that students "from every walk of life, [with] every point of view" are necessary to a liberal arts college, especially to encourage students to expand their own perspectives and to promote understanding between people of different backgrounds.

Conn's outreach programs have been effective in achieving diversity of many kinds. Sixteen percent of the class of 2006 is made up of domestic students of color, also a record for Conn. The incoming Class of 2007 is even more notable. 34 African-American, Latino, Asian, and Native American freshmen were admitted Early Decision for the Class of 2007, a record number.

other students, that the election took place, and the results were publicized." He was also worried that the runoff wouldn't draw as many voters.

Tsifrinovich's fears may be well founded. In the original election only half the senior class voted, and it is expected that fewer will vote again, the runoff being so close to finals.

Despite his grievances with the SGA's decision to hold the runoff, he respected their decision. "I just hope that the SGA will do a better job administering this next year. This is difficult not only for the candidates but for students. This process should be simplified and made more clear."

Candidates remained hopeful but believed that the competitors were all well qualified for the position. "I think it shows a lot about the school when that many people run for that position," said Hasenauer. "Either way you roll the dice you'll get a qualified candidate."

SGA Approves Judicial Revisions

continued from page 1

Benzing. "We felt there should be more representation from the greater college community."

This last modification sparked debate within the SGA, and many members felt that faculty and staff should be privy to academic violations, but excluded from social ones, which constitute nearly 99% of all J-Board cases.

In an informal vote 65% of the SGA supported an amendment only allowing faculty and staff to hear charges of academic dishonesty. David Milstone, Dean of Student Life, thanked the legislative body for their feedback and encouraged stu-

dents to speak with him privately. "We would like more input on this issue... because we don't want to make this decision in a vacuum."

After the task force concluded running through their recommendations the floor was opened to the public. Several senators and executive members had questions on clarification and offered what Anne Hopkins Gross, Associate Dean of Student Life, referred to as "word-smithing." Despite bulletin broadcasts and ads in the Conntact, no students at large attended the meeting.

One suggestion that resonated was to make staff members sign some version of the Honor Code.

This recommendation came in light of the recent alleged 'peeping-tom' cases in Marshall and Hamilton residence halls two months ago. "We haven't thought of it in terms of staff," said Frances Hoffmann, Dean of the College. "That an interesting question."

Overall the SGA was supportive of the recommendations. The open forum lasted for approximately an hour and half and then the issue was tabled for the time being. The recommendations will be presented to the Board of Trustees when they meet on May 17.

Action Plan Recommends New Dean

continued from page 1

the document. "I just made it into a document and made it cohesive."

The group presented the demands before student leaders and senior administrators on April 15 and was met with enthusiasm and support. "They were impressed with the level of work we'd done," said Chyten-Brennan.

According to Nagai-Rothe, President Fainstein committed himself to personally addressing the issues specified in the plan. He has given it to the senior administrators and the Presidential Commission on a Pluralistic Community for approval.

Some of the suggestions would be far reaching. A Dean of Multicultural Affairs, a new member of the senior administration, would head the new Office of Diversity and Multiculturalism. The office would be separate from Unity House, the current home of most multicultural events, and would serve as the coordination point for College diversity events.

Other suggestions were more idealistic. The Action Plan also suggests that students who receive harassing phone calls should have the option of having Caller ID installed on their phone. At this time there is no way to implement a campus-wide Caller ID program, or to trace incoming calls, but the group hopes that when the phone lines are updated, some kind of tracking system will be established.

Some of the goals of the Action Plan have already

been implemented. The Judicial Task Force has amended the Honor Code to include a passage on bias and hate incidents, and this Thursday the SGA is expected to approve amendments to the C-Book, the primer for student government on campus, revising the position of the Chair of Multicultural Affairs.

In addition the new House Diversity Coordinator position for House Councils was approved by the SGA last week. The coordinators will serve as dorm liaisons to Unity House and the Chair of Multicultural Affairs.

The group wanted to emphasize that the Action Plan held suggestions, not demands. "The List of Demands might have put people on the defensive," said Nagai-Rothe.

The biggest concern among the group's members was ensuring that the dialogues started during the Day of Community Building continue and that the Action Plan be followed as quickly as possible.

"I'm worried that we lost a lot of time with being able to push this forward," said Nagai-Rothe, who lamented the lost sense of urgency on the campus, and the fact that she is not going to be here next year to see the changes implemented. "I'm really relying on underclassmen to keep this going."

Chyten-Brennan felt confident that the underclassmen involved would continue to work hard. She is leaving for Chile next semester, but hoped to leave some "watch dogs" in place for the fall.



A panel of professors and students held a teach-in last Friday for 35 people to discuss whiteness and race in America today (Pace).

Teach-in Debates Issues of Race

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Instead, Professor Segrest urged students to control and to be aware of how their minds work, and to try and work towards discussions.

Professor Birago spoke second. He addressed the idea of whiteness as a structural inequality, explaining what is meant by a structural inequality. Professor Birago drew a striking analogy to the absence of ramps or elevators in Winthrop, an absence that constitutes a structural disadvantage to people who cannot walk up stairs. Professor Birago enforced the concept that those in wheelchairs have a severe disadvantage and those who are able to visit professor on the second floor have a distinct advantage. However, Professor Birago also pointed out that expressing feelings of good will towards the disadvantaged in his analogy has no impact on their ability to get into Winthrop. By not addressing the actual situation of structural inequality, the situation is perpetuated. For this reason, Professor Birago also urged the community to continue to have a discussion directly addressing issues of structural inequality, rather than merely voicing good will towards those who are disadvantaged in such issues of inequality.

Professor Birago then turned things over to Professor Boyd, who began by saying, "I want to talk about this in a personal way." Professor Boyd continued on by recounting that she grew up in a white supremacist family. She recalled watching protests on TV and realizing that she knew she was on the wrong side of the battle. "You didn't have to be a rocket scientist to know who the heroes were, and they were not the white cops."

Professor Boyd also expressed her belief that people cannot avoid the issue of race or the issue of whiteness. She addressed the history of guilt that she feels surrounds these issues, a history that keeps many people

from wanting to bring the problem out into the light. Boyd urged listeners to ask, "How can I intervene?" She recalled "students always say to me, 'All the colored students sit together,' and I say, 'Go sit with them! Intervene!'" Along with the other professors she urged listeners to use their white privilege and stand up for "what is right."

After the professors finished speaking, the microphone was handed over to the students. Maggie Gentz spoke first, urging students to traverse racial boundaries. She related her experiences as the first "white" ALANA Big Sister. "I would encourage students who are white to take risks. Put yourself in a situation where you are a minority, put yourself in a situation where you are uncomfortable. It will give you the chance to learn and gain a different perspective."

Jose Mane, an American Studies and History major, spoke about the importance of history and the importance of understanding the impact and empowerments of history. He pointed out a tendency to look at countries, for example South America and Africa, just as countries, and not as involving people in any sense. He discussed how countries like these are manipulated in wars.

Mane ended by urging students to remain aware of humanity. "The whole racial structure takes away our humanity; it takes away our ability to communicate and learn from each other. And I have decided not to let race dictate my interactions. I think it is about humanity. Try taking whiteness away and looking at heritage. I want to learn about all of the cultures here. First we have to recognize whiteness, and then we need to take that away." After the students finished speaking, the teach-in was opened to questions and discussion.

Eclipse Weekend a Smashing Success

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Coast Guard a.k.a CG. I am so happy about the outcome of the weekend, it was a truly wonderful experience for those that attended because those who take part in it give it all they have. I walked away from the experience once again longing to do it all over again. Hopefully next year I will be able to see more of our community experience Eclipse.

ARTS&ENTERTAINMENT

The Ataris: "All We Are Is a Rock Band"

By DAN HARTNETT

ASSOCIATE A&E EDITOR

The Ataris, currently on tour with DaMone, *Further Seems Forever*, and *The Juliana Theory*, will be coming to the Palladium in Worcester, MA, on April 30. Mike Davenport, the Ataris' bassist since their inception in 1997, took some time out of his touring schedule earlier this week to speak with *The College Voice* about the band's rise to fame and how they fit into the current music scene.

Answering the question that must be on minds of many fans, Davenport confirms that the Ataris got their name from the video game system from the 1980s. "[Lead singer] Kris [Roe] used to collect old Atari games. He had like 600 of them," he explains. "He didn't play them, he just collected them. So one day before a show we needed a name, and one of our friends was like, 'You should call yourselves the Ataris!' and we were like 'ok,' and the name has just stuck. It's kind of a stupid name, but its kind of cool because now its popular for bands to have a name that ends in an 's,' and it wasn't popular at all when we started."

Asked about the perception by some that a band is selling out once it joins a major label, Davenport responds, "Selling out is a state of mind; it's the way you do your business," dismissing any notion that his band had reservations about signing on with Columbia Records. "The main benefit of being on a major label is that you have so much more time to refine your sound and make a good record. 'In This Diary' [the first single off of *so long astoria*] and 'Unopened Letter to the World' weren't even written until halfway through the process [of completing the album]. So you can focus on making a good record rather than worrying about the next time that you are going to get paid." He also has words of praise for the way that Columbia has allowed the Ataris to make their own kind of music rather than imitating someone else's.

"A lot of major labels try to change your sound, but Columbia wanted us to keep being who we are," he says. "We don't want to be the next Sum 41, the Ataris are themselves. Columbia saw eye to eye." He adds that while he respects bands like Blink-182 and Sum 41, he wouldn't want his own band to be crafted to fit an image that was envisioned by a record label.

Davenport says that the Ataris stay true to themselves by writing songs about the things that are important in their lives. "We used to write about being on tour, but [*so long astoria*] talks about the journey that our lives have taken to get to the point that we're at now. We were able to do that because we had a year and a half to not tour, but just sit around and think about things and focus on making a good album." He adds that lead singer Kris Roe writes the lyrics, but for this album the entire band collaborated in forming and



The Ataris have steadily gained popularity on the independent rock scene since their 1997 debut. They will be appearing in Worcester, MA at the Palladium on April 30.

creating the songs, making the record a total team effort. Davenport also says that the band loves hearing from their fans, and that it's "so incredible to know that the music that we make may be somehow helping some kind that is going through a tough time."

When asked how he would categorize his band, Davenport replies, "All we are is a rock band, but we are growing as we mature. If you listen to our older albums, it sounds like a totally different band than the new record. But it's important that we grow as a band and keep reinventing ourselves, not like going out and becoming heavy metal, but evolving from our punk roots into the kind of band that we are today."

Davenport says that the Ataris have been most influenced by bands like Jawbreaker, the Foo Fighters, and the Red Hot Chili Peppers, bands that he says have "kept their integrity, and have also grown and evolved since they started out," adding, "We really respect that they are doing their own thing, making the music that they want to make." Davenport is currently also a big fan of up-and-coming bands Cursive and Bright Eyes, whose music he describes as "the coolest stuff out there," and Yellowcard, a violin-powered punk band that toured with the Ataris on the West Coast earlier this year.

When asked his thoughts about people who download music rather than purchasing it in record stores, Davenport says that he and his band have "always been cool with it, always will be." However, he also thinks that fans that neglect to purchase a real copy of the album will not be getting the entire experience.

"[When you download songs] you'll only get

part of the whole deal," he says. "The album has all the song lyrics and photos of the band and other stuff that contributes to the overall impact of the album, and that's stuff that you miss out on when you download. But if you are happy with just getting the music, that's totally fine with us."

Anticipating the show in Worcester on April 30, Davenport says that the tour thus far has been great. "It seems like we sell out every night," he says. "We put on a total rock show. Pure fun, a lot of jumping, crowd surfing, kids having a great time. Emo is lame because kids just stand around and stare, but onstage at our shows Kris is always jumping around on stage, slamming into us. We have to stay on our toes up there."

Davenport encouraged anyone who is interested in the band to visit their official website www.ataris.com, which the band maintains themselves, and mentioned that band members really enjoy it when fans send them email through the site. He also said that the band owns a record shop in Santa Barbara, California called Down on Haley, and that anyone who is ever in that area should go and check it out.

Looking ahead to the future of the band, Davenport says that it is hard to predict where they will go next, because ever since they got their first record deal everything following has been "bonus after bonus after bonus." He hopes that the band will continue to develop musically and reinvent themselves, always giving their fans something new to experience. He laughs that his biggest hope is that the band will "break up before [their music] gets repetitive and old." But judging by the success the Ataris have had so far, it looks like that point will not be reached for a long time.

The Ataris, whose major-label debut *so long astoria* was recently released on Columbia records and who will be playing the Worcester Palladium on April 30, are comprised of lead singer Kris Roe, bassist Mike Davenport, guitarist John Collura, and drummer Chris Knapp. The band formed in Santa Barbara, California in 1997 and released their full-length debut album *Anywhere But Here* on Kung Fu Records later in that same year. Almost year-round touring (including several mainstage appearances on the Vans Warped Tour) began to build the band's fan base, and their two subsequent full-length albums, 1999's *Blue Skies, Broken Hearts...Next 12 Exits*, and 2001's *End is Forever* reaped the benefits, as each sold in excess of 100,000 copies in the United States alone. These albums were full of a somewhat heavy variety of pop punk songs and were, as the titles suggest, mainly focused on the topic of girls and high school heartbreak. "San Dimas High School Football Rules," one of the band's biggest pre-*astoria* hits, concluded with the plea, "I only wish that this could be/Just dump your boyfriend and go out with me/I swear I'd treat you like a queen."

Leading up to and following the March release of *so long astoria*, the Ataris have been acting like a band on the cusp of their big break. The video for "In This Diary," their first single off of *astoria*, has been deemed Buzzworthy by MTV and has been in frequent rotation on the channel. The song has also been receiving heavy radio play across the country (including WFNX of Providence, 103.7 FM on your radio dial) and along with "Takeoffs and Landings" it has been a constant presence on the Top 40 download chart at MP3.com.

Many of the rougher edges of their music have been polished up on *astoria*, and while they still rock they also sound perfectly within their element on slower, more melodic numbers like the Jimmy Eat World-esque "My Reply" (which the band was inspired to write after receiving a letter from an Australian fan with a life-threatening illness). Other high points of the album include "Takeoffs and Landings" (with the lyrics "If you could go anywhere right now/Where would you go/And would you miss me when you get there?") and an excellent cover of Don Henley's 1984 hit "The Boys of Summer," which the band heard over a loudspeaker at a truck stop late one night, inspiring them to record their own version that eventually found its way onto the album.

So long astoria leaves the listener with the impression that the Ataris will be a force on the rock music scene for years to come. If you can't make it to Worcester to see them live next week, they will once again be a headlining act on the Vans Warped Tour this coming summer. Anyone who is a fan of fun and energetic pop punk will most likely be a fan of the Ataris, so check them out and you will not be disappointed.

WCNI: Conn's Own Music Alternative

By EVE SOUTHWORTH

STAFF WRITER

If WCNI were an ice cream flavor it would be "Suicide, you know, the one that is a mixture of everything," according to Jana Savanapridi '00, the General Manager of WCNI 91.1 FM. From jazz to blues to world to polka, WCNI dedicates itself to playing music not available on other radio stations. Located in Cro, WCNI is a non-profit station exclusively run by volunteers. Its status as a free format station allows "the DJ total freedom in programming as long as he or she does not violate FCC rules and regulations," according to Savanapridi. WCNI leaves the talk radio to NPR, and mostly has DJ's playing their own unique musical programming. Chucky Daddy, the volunteer president for the past 25 years who describes himself as "an old hippie," can be found working at the station in the early hours of the morning.

Developed from the AM station Palmer Radio, the college station has been FM since 1972, according to Chuck. It was originally located in the space that is now student life in Cro. Starting out as a 10-watt station, WCNI now boasts 500-watts, and in June a new tower will be built, boosting the station to 2000 watts and changing its place on the dial to 91.5. WCNI can also be heard live on the net at www.wcniradio.org.

Jana Savanapridi's own experiences with the station embody the creative freedom that WCNI allows its DJ's. "I take full advantage of our free-format programming and play a jazz tune, followed by metal, then use the bass line of that particular song to synch up with a bass line from a hip hop song to show the similarities. Then I'll play 5 minutes of noise and distortion followed by a punk song or spoken word. If I haven't alienated a listener by that point then I know that they are a kindred spirit."

WCNI is also well-loved in the community. Jeanne Stern '03, during her first radio show in the dreaded 3am to 6am beginner's slot, assumed that no one in his or her right mind would listen to her show that early. However, "One morning the doorbell rang around 5:55am. I assumed it was the next DJ and went to

answer the door. Instead it turned out to be this random nice looking guy in maybe his mid-20s. He said that he listened to my show every week on his way to work and just wanted to stop by and let me know how much he liked it. Then he requested a song by my favorite band and left. Best of all, he didn't kill me."

With such dedicated community support, it's not surprising that approximately 75% of the DJ's are also from the local area. When asked if community members or students are better DJ's, Savanapridi explained that "they both bring two different kinds of energies to our programming. Community members have a loyal following in the local community because their shows are the only ones that are familiar. The student shows are great because it always sounds like a group of frat kids who accidentally left a mike on while they are at a keg playing a mixed tape. I think the community DJ's and student DJ's shows complement each other perfectly."

Chuck explains the recent trend towards community DJ's as a result of MTV creating conformity in musical tastes among the younger generations. Subsequently, he has had a difficult time finding students who are willing to play alternative music. The fact that "kids listen to commercial stations rather than college stations" is a trend that Chuck has observed on many college campuses. Despite the attention given to commercialized music, Chuck boasts, "we play the real street stuff." WCNI does not have to worry about pleasing producers and music labels, and can thus "play political music with vulgarities that have a message to them" by artists who like "John Lennon, [and other] working class heroes." Chuck is always excited when he finds student DJ's willing to play "the roots of rock from jazz and blues to reggae."

The WCNI volunteers include people of all ages and from all walks of life that form a close bond due to their common interest in music. Jeanne Stern explains, "WCNI is like a big kooky family. There's your favorite Aunt Sue who gives you cookies, and then there's wacky Uncle Al who always smells kind of

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Music Department Takes Trip Down Memory Lane

By SHONA SEQUEIRA

ASSOCIATE A&E EDITOR

Marked by gloomy skies and a persistent drizzle, last Tuesday may not have presented the best opportunity for sunbathing out on Harkness Green, but it certainly proved to be a *Grand Night for Singing* indoors at Evans Hall in Cummings. The Tony-nominated musical revue of beloved songs by Rodgers and Hammerstein (the legendary creators of *The Sound of Music*) provided a pleasant contrast to the dismal weather.

Presented by the Music Department, *A Grand Night for Singing* was originally conceived by Walter Bobbie and opened during the 1994 Broadway season. Tuesday night's production, directed by Dr. Harold Mortimer (a member of the Department) and choreographed by Scot Anderson, remained true to the original revue, while the musical's seven member cast, comprised of Connecticut College students, had an infectious enthusiasm that did not fail to impress the delighted audience.

The cast kicked off the show with "Sounds of the Earth," which set a lively rhythm for the rest of the evening's proceedings. Accompanied by Lori O'Dell on piano, Chris Kent on percussion, and Ralph Thorp on bass, the seven young performers sang their hearts out to the spectators with twenty-five golden tunes that evoked a celebration of love. Solos were fittingly interspersed amongst ensemble singing, ensuring that each cast member had a chance to steal the spotlight for a few minutes.

Among the solo artists, Jay Karpen was spot on as a lovelorn lad singing "Maria" (a refreshing spin on *The Sound of Music* classic in which pious nuns lament the erratic behavior of a wayward sister). Michelle Ghali's exquisite voice was beautifully showcased in "Do I Love You" while Allison Klein provided an immensely amusing rendition of "The Gentleman is a

Dope." Taylor Rotondi strutted her stuff with confidence and style in "I Can't Say No."

Steve Feeley poignantly sang about clandestine love in "We Kiss in a Shadow," while Jessica Howton (an understudy who assumed the role of two absent cast members) glowed fittingly during "I'm in Love with a Wonderful Guy." Greg Vetter exhibited an additional talent on the saxophone with "Kansas City," while the female cast came together in their frustrations with the opposite sex in the entertaining "Many a New Day/ Wash that Man."

A Grand Night for Singing fused cute and classy together, putting smiles on the audience's faces and a spring in its steps. Costumes were always chic, with the cast changing into evening gowns and tuxedos for the commencement of Act Two. For an hour and a half, it was almost like stepping back in time, into a magical, sophisticated era where love and courtship seemed simpler, a temporary escape from our trouble-ridden times.

The only damper on the evening's sparkling entertainment was the painfully poor attendance. The audience, which largely comprised faculty, parents and supportive friends of cast members, displayed a conspicuous absence of members of the student body. The music of Rodgers and Hammerstein is timeless and enduring, and hopefully more productions and greater publicity will help similar revues strike a chord with the young adult set.

THEATER REVIEW:

A GRAND NIGHT FOR SINGING

DIRECTED BY: DR. HAROLD MORTIMER



If you physics professor starts talking about quarks and you think of a computer program, you should call x2812 and join the Voice's layout staff.

The College Voice would like to apologize for not being able to fit the Campus Safety Log into this issue...but as mentioned on page 4...I filled every last bit of this issue with other stuff...still, mad props to the hardworking men and women of Campus Safety...and to me

ARTS & ENTERTAINMENT

Senior Dancers Bid Farewell in Innovative Finale

BY SHONA SEQUEIRA

ASSOCIATE A&E EDITOR

Last night's Senior Dance Concert in Palmer Auditorium, curiously entitled *Ker-plumb*, rocked the stage with original, innovative choreography and spectacular dance moves. Presented by the Dance Department, the show displayed guest choreography by Gail Gilbert, Jeremy Nelson, Eddie Taketa and Dan Wagoner as well as choreography by seniors Ashli Eiseman, Brooke Gessay, Ariel Polonsky, Francis Stansky and Liz Sainz.

The Dance Department is a respected creative force here on campus, and the show did not disappoint in any respect. With an emphasis on modern techniques, *Ker-plumb* proved to be a stylish farewell for the five graduating seniors, celebrating all that they have accomplished here at Conn with colorful, creative dance sequences. The nine pieces, which cumulatively ran for just over two hours, were each unique and impressive in their own right.

Ker-plumb kicked off with Jeremy Nelson's "Trained Sequence," which set the pace for the rest of the show. All the guest-choreographed pieces, including "Heirs" and "Through Tears," showcased a fusion of precision and fluidity, and the dancers' varied movements ensured that the routines were never monotonous. Although the guest artists' choreography exhibited maturity and experience, the student-choreographed works were more daring.

The gorgeously atmospheric "Meerkat Burrow" had Liz Sainz and her

dancers in Meerkat masks and spandex as they swayed amidst burning candles, while Francis Stansky's "Torqued Ecstatic Regression" elicited several amused laughs from the audience. Dressed in ties, blazers and skimpy white tights, Stansky's dancers were hilariously uninhibited, unafraid to display unflattering facial expressions and more than willing to show off their smiley-face underwear.

Brooke Gessay's "Burning Bricks," composed of an amazing seventeen dancers, displayed top-notch choreography and was extremely well received. Ashli Eiseman's "TurnAbout" and Ariel Polonsky's "Mocha Café—The Map Home" also earned enthusiastic audience approval. As a fitting finale, the five seniors came together for "I Just Wanna Dance With You," an upbeat country tune choreographed by Dan Wagoner that expressed subtle sentiments of enduring friendship.

Ker-plumb is a bold, spectacular show that lives up to the established reputation of Dance Department productions. If you missed last night's performance, be sure to attend the Senior Dance Concert tonight or Saturday at 8 p.m. at Palmer Auditorium. If you crave still more dance excursions, look out for Francis Stansky's "O'Keeffe Paradox" on April 30, or Cammie Kelly's "Perfectly Fine" on May 2. See you at Palmer!

FWD: THIS!!!

Baseball, Iraqi, and Skyscraper Fever...Catch It!



DAN HARTNETT
FWD: THIS!!!

Baseball-Reference.com

www.baseball-reference.com

With the coming of Spring so comes the baseball season, raising the hopes of Red Sox Nation that perhaps maybe, just maybe, this could be "The Year." The optimism will last until early September, when the Boston Nine will once again collapse at the hands of the Evil Empire and their \$150 million payroll. But until this inevitable turn of events, anyone who can't get enough baseball should check out Baseball-Reference.com, which provides virtually every statistic relating to the sport that you could ever think of. Every stat of every player to step onto the field since the

National Association formed in 1871 (with such powerhouse franchises as the Fort Wayne Kekiongas and the Troy Haymakers) can be accessed from here. The site also chronicles the final standings of every regular season and playoff series in history, allows you to compare the stats of active players to retired ones at the same point in their respective careers, and gives the career record of every manager in history. You can even look up the active, career, and single-season leaders in such obscure stats as sacrifice hits and base on balls allowed (shame on you, Amos Rusie!). Another neat element is the Travel Guide, where you type in your city or zip code, and you get back a list of all the major and minor league teams within a certain number of miles (The Norwich Navigators - the Double-A affiliate of the San Francisco Giants - are the closest professional baseball team to New London, a scant 13 miles away). But the coolest feature of the site is definitely the "Oracle of Baseball," which tells you the shortest possible chain of teammates between any two players. For example, type in Bob Feller (the Hall of Fame Indians pitcher who, at the ripe old age of 84, lives across the street from the home of my ex-girlfriend in Ohio) and current Red Sox phenom Shea Hillenbrand, and you'll see that Feller was once the teammate of Al Smith, who later played with Tommy John, who shared roster space with Rickey Henderson, who was on the Sox with Hillenbrand last season. The site isn't flashy by any means (the players' career stats look like they were cut and pasted from a Microsoft spreadsheet), but the simplicity doesn't take anything away from the site, and has the subsequent benefit of allowing for quick page loads. If you have any statistical question about baseball, this website will answer it.

We Love the Iraqi Information Minister!

www.welovetheiraqiinformationminister.com

This website has exploded in popularity over the past few weeks, thanks to a surge of media attention that the College Voice is now a part of (whoever tells you that we don't have our proverbial finger on the pulse of American pop culture is just a flat-out liar). For those of you who don't know, Mohammed Saeed al-Sahaf (M.S.S. for short) was Iraq's Information Minister, in charge of delivering the country's perspective on the war to the media, until Baghdad fell to the U.S. on April 9th. His current whereabouts are uncertain, although there have been unconfirmed reports that he may have hung himself after the collapse of Saddam's regime. During the course of the three-week war, M.S.S. began to accumulate a cult following in the United States, largely because of his steadfast refusal to acknowledge any military gains on the part of the U.S., and his constantly colorful predictions that Iraq would soon be victorious. This site lists scores of quotes that M.S.S. purportedly told reporters during his daily war press briefings, many of which make him sound something like an Iraqi Soup Nazi. For example, as television coverage showed American troops entering the city at will, M.S.S. exclaimed, "Today I have visited whole Baghdad city, no invaders found. You go and see how we have ousted them from this city. They are crying outside and waiting to receive bullets. They will be killed shortly," and "They are retreating on all fronts. Their military effort is a subject of laughter throughout the world." M.S.S. also did little to hide his contempt for the American administration, telling reporters, "The midget Bush and that Rumsfeld deserve only to be beaten with shoes by freedom loving people everywhere." Finally, his prediction on the fate of American soldiers was that "God will roast their stomachs in hell at the hands of Iraqis."

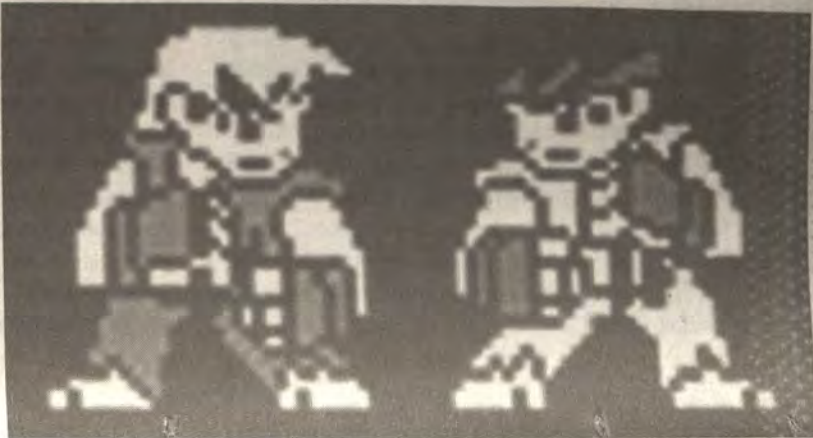
Besides the quotes, the website also offers the hypothetical opinion of the M.S.S. on historical battles such as Normandy and Waterloo, and suggestions for future career moves now that the Iraqi government has gone out of business. You can even purchase T-shirts and mugs emblazoned with the image of M.S.S., giving America the last laugh once and for all!

Skyscrapers.com

www.skyscrapers.com

This website bills itself as the world's most comprehensive resource on high-rise buildings, with a database of more than 66,000 skyscrapers (defined as buildings at least twelve stories tall) located in over 5,000 cities around the world. If you type in the name of pretty much any somewhat major city, you can find out about virtually every tall building ever constructed there. Even our fair city of New London managed to get two of its edifices listed on the site: The Mohican Hotel and the First Congregational Church. For cities slightly larger than our own (New York, for instance) you can scroll through a list of all of its high-rise buildings and learn the height, number of floors, and year completed of each. Additionally, there are extensive listings for each city of new skyscrapers under construction, proposed and approved buildings, buildings that were planned yet never built, and ones that have been demolished. The website also provides numerous photographs and diagrams of nearly all well-known skyscrapers, and even has frequently updated photos of new buildings that are under construction from across the country and the world.

Skyscrapers.com makes it incredibly easy to find information on high-rises located anywhere across the globe. You just click on a continent, and then select any country and city in it to find out all you ever wanted to know about its high-rise architecture (You should definitely check out the city of Dubai, United Arab Emirates, which has some of the funkiest looking buildings you'll ever see). The site also features a news section devoted to the latest developments in the world of skyscraping, complete with the latest construction updates and rumors. The website even offers an annual "Skyscraper of the Year" award, which was received by Kingdom Centre in Riyadh, Saudi Arabia in 2002.



Jump Off the Bandwagon

THE STREETS

Original Pirate Material
Vice Recordings 2002

Holy Crap! Another white rapper! And, as if that weren't enough to flip your skirt, this kid's British as well. The Streets is something unlike anything you've ever heard before. With a taste for jazzy Euro club beats over the bling-bling and hot-girl hooks of American rap combined with a unique knack for spitting rhymes, this artist is indeed a force to be reckoned with. His first single "Let's Push Things Forward" was deemed buzzworthy by MTV2, and though it is not always wise to trust the "music prophets" at that network, they were certainly on the money where the Streets is concerned. It is difficult to compare the Streets to any other artist.

His style is the polar opposite of contemporary rappers as well as rappers from the past. This is an artist capable of rhyming over a simple melody provided by cello and drum machine (on "Same Old Thing") without sounding like he's trying too hard. The closest he comes to America's rapping white prodigy is "Geezers Need Excitement," but the slight similarity lies merely in the dark sound as the Streets rhymes against violence rather than about it: "Leave it in the can for a while, cos even as they smile you still got choices/Don't listen to them voices/And at the end of the day you may just have caused this/So leave the forces." "It's Too Late" begins as if it could be a Madonna or Kylie Minogue track, but the Streets draws the song away from this cyber-pop feel with his lovelorn lyrics ("I said meet me at the gates/Leave now don't be late/I waited for a while listening to her voicemail, mind set sail/Then the facts turned me pale, wind rain and hail/My fears unveiled, for my fair female") and tympani. While most artists are not as effective when they slow down their rhyming, the Streets' music is never without power. "Don't Mug Yourself" has a slight ska feel and "Who Got The Funk?" as the title implies has a super-seventies line of melody.



EMILY MORSE
Jump Off the
Bandwagon

Taking a political stance, "The Irony Of It All" parallels the lives of "criminals" who smoke weed and "upstanding citizens" who are drunk and violent. The Streets has put together an album more original than anything we've heard in recent years. Who influenced this guy? It appears to be everyone from Bach to the Beastie Boys...and therein lies his secret.

Genre: Rap on its British Backside

Try It If You Dig: something new

Website: www.the-streets.co.uk

THE REALISTICS

Real People Are Overrated
Tiswas 2002

Get ready for some seriously powerful power pop. On their latest release, *Real People Are Overrated*, the Realistics have perfected the art of catchy originality. Right from the opening track ("Monotony") this band seizes its audience with their sunny brand of music. Where most new acts have a harder time catching the attention of listeners without living a cliché, the Realistics have twisted the idea of power pop just enough to make a refreshing impression. Distinctive lead vocals alongside the unique combination of piano and the blips and whirrs of a synthesizer bring the record alive on tracks such as "Quickie Gone B. B." and "Digital Brigade." "Starvation Days" begins with a reggae-esque upstroke, continues away from the guitar for a synthesized chorus, and returns to guitar for the verse. "Apartment Two," another guitar-driven track, has a definite Austin's shag pad feel and "All Along The Highway" shows the band's love-struck, sentimental side with the lyrics "Voices linger in the halls and I can hide you in my walls. I hope you're happy where you are in your rocket to the stars," all without letting go of the band's catchy, infectious sound. Highlighting the second half of the record is "X-Effect," a highly synthesized tune complementing the technological metaphor in the lyrics: "Android, the feeling, the contradiction when you find out what you is. Tin skin revealing, the gray anatomy of what you lie within." "Turning Around" sounds like the Rolling Stones had they been schooled by the Spencer Davis Group, and "Prettiest Idiot" seems to have an uncanny Sex Pistols-gone-synth sound. The Realistics' *Real People Are Overrated* is a delightfully impressive record. With an original sound that takes a little



from almost every corner of the musical world, this is a band that will have staying power.

Genre: Synthesized Power-Pop

Try It If You Dig: Weezer, American Hi-Fi

Website: www.therealistics.com

TOMMY & THE TERRORS

13 The Hard Way

Rodent Popsicle 2002

Perhaps what music is most lacking right now is energy. Artists seem to be spitting out their songs with less and less passion. However, in true rockabilly fashion, Tommy & the Terrors make up for all of this on their latest record, *13 The Hard Way*. Shouting their lyrics, primarily about sh*t that could go down in a sleazy bar (drinking, chicks, self-loathing...), Tommy & the Terrors have crammed more energy into their albums than many bands can pull off in a live show. It all kicks off with the moderately catchy "All Night Long," a mere glimpse of what this psychobilly band is capable of. "Ripoff" is slightly more promising, a nostalgic song with the lyrics "Having fun, and getting lit/ Those were the days/Hey you we've met/Getting lit and having fun/Those were the days/But you had to run." "Pull the Plug" shows off the band's guitar skills and takes on a certain Irish pub tone. "Turn the Screw" is perhaps the catchiest song on the record with its sing-along chorus: "Every turn they turn the screw/They say they love our faces/But hate the things we do..." A definite highlight and the most radio-friendly track on *13 The Hard Way* is "Can't Go Home," with a melody that has an 80's rock feel and a true-to-form shouted lyrics. With enough profanity to tarnish any good reputation and more enthusiasm than so many of their peers, Tommy & the Terrors have put together an angry, fast-paced piece of work sturdy enough to stand against a lot of the fluff currently taking up space in the music industry. This is a record that makes you want to see the band perform, and in a time when musicians seem to have forgotten the art of live performance, this is more than refreshing.

Genre: Seriously Sick Psychobilly

Try It If You Dig: Rancid, Social Distortion

Website: www.tommyandtheterrors.com

WCNI: Conn's Own Music Alternative

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odd, but boy does he know a lot about new wave." Music director Zach Goldsmith '03 gushes, "WCNI is the best experience of college life. It's so independent and do-it-yourself organized. If it wasn't for WCNI, I would have felt like I didn't belong at Conn." Student DJ Jenny Faries '04 sums up the great alternative music programming, the community and college ties created, and the creative outlet WCNI provides in the three simple words, "Golly, they're swell!"

Listen to WCNI on the radio or on the web for creative, unique programming. The WCNI fundraising marathon runs from now until May 8 to raise money for this non-profit station. Because the college does not provide WCNI with funding, the station is responsible for its own upkeep. "We survive," Chuck says, "that's all we're looking for."

Dorm Life

Jordan Geary



A&E: REVIEWS

...And Suddenly There's a New Reason to Change Over To DVD

MOVIE REVIEW:

THE RING
DIRECTED BY: GORE
VERBINSKI



By JORDAN GEARY
STAFF WRITER

The Ring is a lot like walking in on your kid sister in her underwear: kinda scary, yet mildly stimulating. Actually, I can't back that statement up. I don't know what walking in on a sister feels like. I don't have any sisters. But *#The Ring#* is indeed a fun, supernatural movie that makes you think well after the movie's conclusion.

The Ring is based on a Japanese book named *Ringu* about a videotape that kills people a week after they watch it. *Ringu* was turned into a Japanese movie of the same

name, and it became a big overseas hit. The movie found its way into America, primarily on college campus networks (I'm not in any way saying a reproduction of it is on the Connecticut College network...not at all...) and soon the movie's popularity had Hollywood demanding an screenplay in English. Upon settling upon a screenplay, and filling all of the other essential roles, it was time to find a lead actress. For the female lead, they got Naomi Watts, a blonde bombshell who gained mainstream popularity for her work in David Lynch's *Mulholland Drive*. With a successful story and said blonde bombshell, the pieces were seemingly in place for a blockbuster, and that's exactly what it became. It made lots of money and everyone was happy. The end!...Oh, wait. I have to write a review.

Having recently rented this DVD (which happens to be a new release), I'll start off by immediately saying that there are really only



The Ring was recently released on DVD after a successful run in theaters.

two scary parts in *The Ring*: one that involves a dead girl in a closet, and another that comes at the film's conclusion. You will find that if you talk to anyone that has seen *The Ring*, they will immediately point to one of these two scenes, because the film is somewhat lacking in really scary material. I just didn't get the feeling that I was ready to jump out of my seat or urinate on myself with terror. On the other hand, the movie did unnerve me by providing plenty of creepy allusions to a dead girl and her dead mother. There were also dead horses in the movie, a move that attempted to scare the living daylights out of members of equestrian teams across the nation, but nevertheless it failed to impact me as much as the dead chicks.

Another great part of *The Ring* is the fact that, without giving away anything, the movie does not end when you expect it to. This twist preys upon the tendency of teen horror movie audiences to sigh col-

lectively at the end of movies, and go back to making out while the characters talk about how great things are in the hamlet after Jason is gone. Instead, you are glued to your seat until the credits roll. The convoluted plot of *The Ring* will also keep you guessing, although some parts are left unexplained.

Overall, *The Ring* was enjoyable. If you are looking for a movie that shocks and scares you every minute, you'd probably be better off watching something else (Such as the 1980's masterpiece *Killer Klowns From Outer Space*). For a slight change of pace from the theater version, the DVD has deleted scenes (which add to the already depressing backstory). If you want a movie that is very creepy and makes it a little harder to go to sleep at night, however, *The Ring* is the movie for you.



By EMILY MORSE
A&E EDITOR

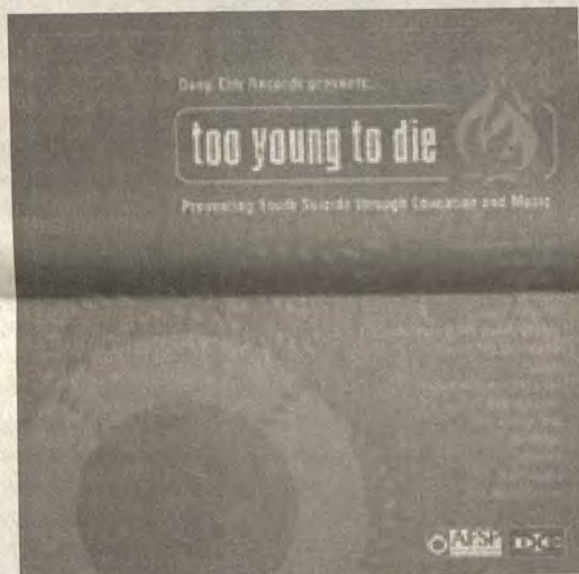
Deep Elm Artists Make Too Young To Die a Diamond in the Rough

ALBUM REVIEW:

TOO YOUNG TO DIE
By: VARIOUS ARTISTS



Along with the American Foundation for Suicide Prevention (AFSP), Hot Topic stores and fifteen bands, Deep Elm Records has recently launched a campaign combating the third leading cause of death for people in the 15-25 age group: suicide. The *Too Young To Die* Tour compilation CD begins with a message from the AFSP and continues with nineteen emotional tracks. Bands appearing on this compilation include Appleseed Cast, Brandtson, Desert City Soundtrack, Planes Mistaken For Stars, and Pop Unknown, among others. Each track glistens with emotion and is played with amazing passion - it is clear that Deep Elm has selected the shining stars of its catalogue to showcase on this album. Highlights include the encouraging "On Three," one of three contributions from Brandtson (with a poppy appeal and a catchy chorus: "Jump/Jump in with both feet forward/Don't give in to all those voices that are telling you about past failures/Killing you before you've had your chance to live") and "Fishing The Sky," a unique and heavily instrumental song from Appleseed Cast. Red Animal War's "Hope" is a slightly darker but still encouraging piece and Surrounded's breathy "Better Not Be So" tells the heart-wrenching story of watching a loved one fall with the lyrics "you mistook your censored hopes for no admittance zones/and now your censored hopes for no admittance zones/and now your sacrifice is a sham/you did not quite come up to



them/now you're better off unknown." Slowride's energetic "Sorry For July" stands out with its pop-punk guitars and solid sense of melody and Planes Mistaken For Stars' "Standing Still Fast" is a sweet, sorrowful departure. Cross My Heart's "How Slowly We Forget" combines a ballad-like verse with a hard chorus and candid lyrics, creating a musical masterpiece. *Too Young To Die* is more than a cause, it's also an amalgam of phenomenal musicians. Available exclusively at Hot Topic stores and www.deepelm.com, these nineteen tracks are more than worth your money.

for more information on the Too Young To Die compilation, and the corresponding tour, please visit http://deepelm.com/tytd/tytd_2.html.



By RACHEL CASADO-ALBA
STAFF WRITER

Prose Unmasks The Muses

BOOK REVIEW:

THE LIVES OF THE MUSES
By: FRANCINE PROSE



and "serial muse" Lou Andreas-Salomé, who "inspired" Freud, Nietzsche and Rainer Maria Rilke.

The relationships Prose writes about range from the Liddell-Dodgson relationship to the marriages of the "imperious" Gala Dali and Charis Weston to their respective husbands, but she focuses especially on the relationships of shared talent, like model-photographer Lee Miller and Man Ray and prima ballerina Suzanne Farrell and George Ballanchine. While Balanchine and Farrell are portrayed as being mutual muses, Ono stands out as the one woman to try to transform her partner into her muse.

Ultimately, Prose is successful at showing various sides of the story, from the independence of



women like Farrell and Ono to the self-destructive qualities of women like Elizabeth Siddal (the opium-addicted wife of poet Dante Gabriel Rossetti). Allusions to historical and literary figures such as Heloise and Abelard and Romeo and Juliet serve to strengthen Prose's study of how romance and dependence, sacrifice and manipulation and other forces work in the relationship between the muse and her artist.



By JESS BURNHAM
STAFF WRITER

Dialogue, Acting Buoy Uncomfortable, Funny, Scary Nietzsche

The posters for *Nietzsche, Ex-Girlfriends, Death and Other Unfortunate Obsessions* do seem to have it right: There is no doubt any title that name-drops Nietzsche does scream pretentious. The idea of Hamlet, Raskolnikov, and Charles Bovary in a bar does sound like the setup for a bad joke. Perhaps that is why the end product is so surprisingly enjoyable.

Nietzsche is an alternating series of one acts and monologues (two a piece) written and directed by Timothy Stevens '03. The pieces do lack a particular unifying theme as the aforementioned *Bovary*, a gun toting young adult, a woman in mourning, and an everyman considering revisiting a past love all have stage time at some point. There is, however, a centralizing tone as Stevens's script mines uncomfortable, sad, and frightening situations for every bit of humor.

The frightening is provided by the writer-director himself in the opening monologue, "It's a Tool, Like a Butcher Knife, or a Harpoon, or an Alligator." He portrays a new gun owner contemplating going out in a blaze of glory, but first takes the time to discount any impressions that the audience might have of what

brought him to this point. An interesting take on gun violence and the existence of unmotivated evil, the ending does serve to undermine the thesis a bit, but it features a twist that is arguably worth it.

The second monologue, "Funerals for Life" features Beth Yocam '03 as a woman attending the near-empty funeral of a former classmate. Yocam does well in capturing the woman's fluctuations between humor, anger, contemplation, and finally allowing herself to mourn, particularly in the section where she muses on the afterlife.

"Ahh, There's the Rub, Three Men in a Tub" is the inspiration for those aforementioned posters as Hamlet (Adam Brilliant '06), Bovary, and Raskolnikov cross paths in some apparently magical pub. The characters are as you would expect; Hamlet is sarcastically contemplating the murder of his uncle, Raskolnikov is flush with arrogance and visions of becoming an Overman, and Bovary, well Bovary is a bit clueless. What is not expected is how well it works to have them together and some of the things they say. Hamlet and Raskolnikov discuss whether or not Bovary knows how babies are made ("special hugging"), Raskolnikov consistently sexually harasses the waitress, and Bovary attempts to explain Nietzsche's Extraordinary Man

Theory, amongst other things. Brilliant, Ku Krieger, and Adam Kaufman all have definite chemistry and Kaufman stands out, portraying Bovary as the genius fool completely oblivious to reality but still able to see what is truly important.

However, Stevens clearly intended all these pieces to be prologue to his final piece, *Friends and Fantasies*. The longest of the sections, *Friends* features Arthur (David DiGiammarino '06) hopping from friend to friend in search of advice on whether or not he should answer his ex-girlfriend Rachel's (Pam Geiger '03) request to "catch up." All his friends try to help him while revealing their own neuroses: April (Liz Hubley '06) dates bad people, Will (Brilliant again) is trapped by his parents' out of touch sexual norms, Leslie (Inez Strama '06) is far too intense, Justin (Adam James '04) may have the world's worst/best luck with women, Jerri (Victoria Portsmouth '06) is in love for the first time, Theresa, his sister, (Melissa Wender '03) is on pain killers, and Eric (Ben Morse '04) never seems to be happy with what he has. Along the way, Arthur cannot help but imagine how the coffee date may go and his fears are revealed in a series of increasingly brutal fantasy sequences, aided ably by the evil waitress Lena (Noelle Bannister '03) and the overly nosy coffee shop

goer (Chris Ferrantino '06).

DiGiammarino is excellent as the everyman Arthur, sarcastic, amused, awkward, and lost, often simultaneously. Geiger handles the ever changing personality of Rachel (as imagined by Arthur) well, making each fantasy sequence wholly separate from the previous one. All of the reality scenes are quite good, the crowd favorite being Morse and DiGiammarino's tete-a-tete that discuss, amongst other things, the possibility of Rachel's chest having grown and the hotness of Arthur's mom.

In the end, the production is probably about too ambitious by half, as Stevens's vision outstrips both the set design and (at points) his own direction. Nonetheless, the dialogue more often than not overwhelms any misgivings you might have. It is loaded with pop culture references (M.A.N.T.I.S., Grosse Pointe Blank, Dr. Thunder, and BJ and the Bear, just to name a few) and snaps at an incredible rhythm. Perhaps with a larger budget and more experience, Stevens could have created an evening that was equal to the dialogue in visual pop, but chances are you won't notice or care.

THEATER REVIEW:

NIETZSCHE, EX-GIRLFRIENDS, DEATH AND OTHER UNFORTUNATE OBSESSIONS

DIRECTED BY: TIM STEVENS



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THE “PEACE” MOVEMENT ISN’T ABOUT PEACE...

It’s about carrying on the left’s war against America. When your country is at war, when the adversary has targeted every American regardless of race, gender or age for death, there can be no “peace” movement. There can only be a movement that divides Americans and gives aid and comfort to our enemies.

In his speech to Congress after 9/11, the President said: “We have seen their kind before. They are the heirs of all the murderous ideologies of the 20th Century. By sacrificing human life to serve their radical visions, by abandoning every value except the will to power, they follow in the path of fascism, Nazism and totalitarianism.” He was speaking of al-Qaeda, but he could also have been speaking about al-Qaeda’s friend and ally, Saddam Hussein, whose Ba’ath Party is a self consciously named Nazi party and whose agendas and means are just as lethal.

The so-called “peace movement” is led by the same hate-America radicals who supported our totalitarian enemies during the Cold War. They marched in support of the Vietcong, the Sandinista Marxists and the Communist guerrillas in El Salvador. Before that they marched in behalf of Stalin and Mao. They still support Castro and the nuclear lunatic in North Korea, Kim Jong-Il. They are the friends in deed of Osama bin Laden and Saddam Hussein.

What prompts American radicals to make common cause with such monsters? The answer is obvious: They share a common view of America as the “Great Satan.” They believe that it is America – not tyrants like Saddam Hussein – that inflicts misery and suffering on the world. The targets of the 9/11 terrorists were Wall Street and the Pentagon. These were the targets of American radicals long before.

In the perverse minds of the so-called “peace” radicals, America is the “root cause” of all the root causes that inspire the terrorists to attack us. “America is to blame for what is wrong in the world. The enemy is us.”

Today, as we battle the Axis of Evil which threatens us with weapons of mass destruction, these familiar mantras are rising on college campuses from coast to coast. Just as they did in the Cold War past.

During the Cold War, the radical “peace” movement bullied right-thinking Americans into silence. Our government lost the ability to stay the course in the anti-Communist war. The result was the Communist slaughter of two-and-a-half million peasants in Indo-China after the divisions at home forced America to leave.

Once again, the hate America left is attempting to silence right-thinking citizens. It is attempting to divide the home front in the face of the enemy. Even as we go to war. It is stabbing our young men and women in the back as they step into harm’s way to defend us. It is attempting to paralyze our government again and prevent it from securing the peace.

We can’t afford to let this happen. The time has come for those who love freedom and who appreciate the great bounties of this nation to stand up and be counted.

David Horowitz

President Center for the Study of Popular Culture

This ad has been placed by The National Campaign to Combat the Anti-American Left, a program of the Center for the Study of Popular Culture. The goal of the campaign is to place this ad in as many college newspapers as possible and to distribute *The Hate America Left*, a book edited by David Horowitz that exposes the “peace” movement for what it is. To support these efforts fill out the form below and make your contribution as generous as possible.

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FLORALIA 2003

Floralia Attracts Variety of Musical Talent



The John Scofield Band, a jazzy jam band, will be the closing mainstage act at this year's Floralia.

John Scofield Brings the Funk

By ADAM KAUFMAN
STAFF WRITER

For those of you who haven't heard of John Scofield, know that this is a man who has in the past played alongside the likes of Miles Davis and Charles Mingus. For those of you who haven't heard of Charles Mingus and Miles Davis, you need a jazz history lesson immediately and deserve a slap in the

face. Indeed, John Scofield has been one of jazz's most respected and pre-eminent guitarists since the late 70's. Although he has played more traditional bebop style, Scofield has primarily played in the idiom of fusion and funk-jazz. He has also established himself as a favorite in the jam-band scene, and has played with popular jam-oriented bands such as Government Mule and Medeski, Martin and Wood. John Scofield's

last album *Uberjam*, was an exciting fusion album that mixed strong elements of funk, rock and even a little bit of hip-hop into the mix. What Scofield will bust out of his large repertoire when Floralia comes around is anyone's guess. Nonetheless, this reviewer has no doubt in his mind that Scofield will provide us with a hot show.

Das EFX... Diggity?

By ADAM KAUFMAN
STAFF WRITER

Don't remember Das EFX? Their song "They Want EFX" was a top forty hit in 1992. Okay, so maybe the duo hasn't really made many waves since then. But skip back to 1992; back then the duo was one of the biggest names in hip-hop as a part of the Def Squad along with EPMD, Redman, and K-Solo. Why the group hasn't maintained their popularity has probably been because many people saw the duo as a novelty for their use of nonsense words in their rhymes (their rhyme style pretty much consisted of stream of consciousness rants and the adding of "iggity" to the end of



A hip hop act from the early nineties, Das EFX will be one of the acts on the mainstage.

their words). Indeed, when one listens to Das EFX, it is hard to comprehend what they're actually talking about. Their beats and flows are definitely tight, however. If you had heard these guys back in 1992, you surely would have dug their unique brand of funky early 90's hip-hop. Whether or not Connecticut College will appreciate these rappers' unique style is

'Welcome to the Jungle, It's All Fun and Games!'

By EMILY HUEBSCHER
STAFF WRITER

While they may just be an epigone of the original Guns 'N' Roses, Mr. Brownstone is one of the most beloved Floralia acts on the main stage. They are playing their third (and maybe last) Floralia this year so make sure to catch them. Here is what drummer Mac Furey '04 had to say in an exclusive Voice interview.

College Voice: Who makes up the band, Mr. Brownstone?

Mac Furey: Well it's made up of me and the other four, actually there're five guys now. Four of them were graduates from here when I was a freshman. They were all seniors; Shawn Greenhall, Girard Egan, Dave Gidowski, and Drew Burrough. (CHECK NAMES) They've all graduated - living in Boston and New York right now.

CV: Who are your musical influences other than Guns 'N' Roses?

MF: Actually, Guns 'N' Roses is not at all what I started out playing, I started as a Jazz drummer. So Tony Williams, Buddy Rich - they were my influences for that. I know none of the other guys' main influences were anything from Guns 'N' Roses. I had never listened to Guns 'N' Roses before I actually joined the band. Most of the other guys didn't. I know Dave's main influence is Paul Simon. He's in an acoustic duo outside of our band that is pretty much like Simon and Garfunkle. The lead guitarist who plays Slash, Girard, his main influence is probably... it's gotta be Jimi Hendrix. He rips up the blues just like that. I have no idea about Shawn and Drew. Drew listens to Metallica. Drew was one of the only ones who listened to GnR before we started the band.

CV: So how did you choose Guns 'N' Roses?

MF: The whole thing started out just for sh*t's and giggles. The guys were drunk one night talking about the best albums to ever come out so they decided on #Appetite for

Destruction#, came out in 1987, best hard rock album ever. And I think #Rolling Stone# actually agreed with [us] - that's what they thought was the best hard rock album. So we were going to play just straight through the album for one show up in Cro's Nest. And we ended up taking a couple songs off #Use Your Illusion# as well. We got such a great response from it that we just kept going. So it turned out pretty good.

CV: What CD is in your player



Mr. Brownstone played the mainstage of last year's Floralia to an excited response. The group returns this year for their third Floralia.

right now?

MF: Cannonball Adderley, #Mercy Mercy Mercy#. I am writing a paper so I have to listen to Jazz.

CV: What message would you like to send to Floralia goers?

M: Get drunk, Have fun. (laughs) The drunker you are the more entertaining we are because... we don't really sound that good.

CV: Do you feel restricted at Floralia?

MF: We all wish we were playing out own original music. We feel so pathetic putting on wigs and playing other people's music but we all need to pay rent so that's what we're doing. Everybody else has their own

bands, which are nothing like Guns 'N' Roses. They're all taking off. We've been trying to quit this but the money's just too good.

CV: Are you going to come back next year for Floralia?

MF: No. No. I had to play all three Floralias that I've been here and I want to have my senior Floralia - I don't want to worry about anything, I just want to be able to party.

CV: So do you feel restricted

a ripped t-shirt and ripped tight black jeans and I bought a wig that looks like Stephen Adler from the back of the Appetite album. I don't research. We have these weirdo fans in New York who come to all of our shows who expect us to know all these little trivial facts about Guns 'N' Roses and they're offended that we don't know any of them and they'll come and try to talk to us and like tell us stuff - the last time they ran into Duff - and we're like, "okay, whatever." We don't know anything about them.

MF: This year I actually haven't had much time to do much but I am joining a new band called the new regulars in Boston where I am going to be living. It's pretty pop-y acoustic. It's based off of acoustic stuff and it's not going to be anything like Guns 'N' Roses, but I've been in other bands here on campus. Freshman year I was in a blues-based Jam band, so I've done a bunch of other things. Started out doing all jazz - strictly jazz - in high school.

CV: Where did you grow up?

MF: Savannah, Georgia.

CV: What is your major?

MF: My major is Sociology based human relations, minor in economics.

CV: Did any of the other guys in the band major in music?

MF: No, no.

CV: Just doing it for fun?

MF: Yup, only one of them is actually looking to really make music his career and his other band, Stubborn Monkey, is taking off. It's doing really well because he's an incredible guitarist. It doesn't take much talent to play any of the Guns 'N' Roses stuff but he has tons. He's the only one really trying to make music his career though.

CV: Anything else you want to add?

MF: I just want to make sure that people know we don't take ourselves seriously. We go for a Spinal Tap type humor. Although we realize this whole tribute thing is pretty pathetic and we aren't above it in any way, we just don't want to get bunched in with those tribute bands like Bad Medicine, the Bon Jovi tribute, who grow out their own hair to look just like the band. If we ever get serious enough to grow out our own hair I hope somebody will kick us all in the teeth. I would much rather spend 40 bucks on a wig to salvage the last bit of pride we can have as a tribute act.

CV: Have you learned a lot through this?

MF: Oh yeah.

CV: What's the most important thing you've learned?

MF: I have no idea actually. I went through the whole process and... It's so much easier to make money doing somebody else's music, putting on wigs, playing something that people can sing along to, rather than doing what you really want to do which is making your own music and... it sucks. (laughs)

CV: So what do you do outside of Mr. Brownstone?

The pictures composing the border for the Floralia section were taken by staff members at the 1998 and 1999 festivals. Enjoy sharing the memories and making new ones next weekend. Be safe and have a happy Floralia!



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The Michael Jordan Experiment

continued from page 12

did just barely miss the playoffs, rising from the cellar to the NBA to at least the middle of the road. The team was still playing meaningful games after the trade-deadline. He made this team exciting to watch again for not only Wizard fans, but all basketball fans. All of these factors received passing grades.

Yet, much took place behind the scenes that hindered the team's performance. Players criticized head coach Doug Collins. The #1 overall draft pick in 2001, Kwame Brown was often disgruntled this past season. And, in my eyes, the team often relied on Jordan to win them games. An obvious thing to do when you have the greatest player ever on your bench, however, I feel as though the Wiz execs. wanted the youngsters to take over, and look to Jordan for guidance more than anything. Thus, I would rate the Wizards' performance from 2001-2003 average at best, despite being far better than they were before #23 landed in the nation's capital.

As for Jordan himself, his performance over the past few years was in fact above average, far better than I thought it would be. Despite suffering a handful of nagging injuries over the two years, MJ could still ball. He was among tops in the league in most statistical categories. While it was true that we saw none of the high-

flying acrobatics that Air Jordan showed us in the 90's, we did get a good taste of what MJ has offered us over the years. It was clear that his prime had passed, but we were still dealing with a very good basketball player.

It is now April of 2003. Final day of the NBA's regular season, the Washington Wizards versus the Philadelphia 76ers. The Wizards are getting blown out, and the greatest player of all-time sits on the bench, after having taken himself out of the game. He stumbles back onto the court after pleading from his coach to appease the Philly fans who have been relentlessly chanting "We Want Mike!" for minutes. This time, however, I do not sit, awe-struck, glued to my television as MJ dazzles the world for one final time. I am in Shain Library after opting to write my philosophy paper, rather than watch what was somewhat of a dull game compared to that game in '98, having decided to catch the highlights on SportsCenter later that night. As I watch the highlights that morning at 1:00 a.m. (Which SportsCenter do you watch?) I see a slow, lethargic, tight, shade of a legend, who didn't seem all too much like he wanted to be playing at the end of the night. That is when I asked: was the Michael Jordan Experiment worth it?

Camels Lose to Mules, Eliminated from Postseason

continued from page 12

that we continued to play for the full 60 minutes. We never gave up even in the last 40 seconds of the game, I think that shows some heart and dedication."

Unfortunately "heart and dedication" is not enough to make it into the NESCAC tournament. Luciano unquestionably represented the sentiments of all of the members of the team when she confessed, "It's difficult knowing that your team could have won most of the games that you have lost. It's especially hard to see that the teams that we lost to are ranked above us and looking to go to playoffs, knowing that we should be right there with them." Nevertheless, although the women are frustrated by their record (4-9) they remain positive about the future. As Luciano expressed, "We are a very young team, I think this season was one for growth and experience for a majority of our players. They should go into next season knowing they can play with everyone except the difference will be that they will come out on top." "We have a very strong and deep team, comprised nearly fifty percent of freshmen, and they will continue to grow over the next few years. I am very excited to see what they do in the future," added Boyd.

Men's and Women's Crew Pull Through

continued from page 12

'05, Lil Kolack '05, Julie Chyten-Brennen '04, Jillian May '04 and Ballerini.

The junior varsity boat consists of three new rowers including Deryl Pace '06, Lauren Schultz '06, and Heidi Walls '06. Ferlins said, "The freshmen this year have

been a real asset at the varsity level."

The Men's and Women's look forward to the New England Championship in Worcester, Massachusetts on May 3rd, which determines if they will qualify for the postseason.

Camels Roll to 9-3 Victory Over Colby

continued from page 12

hand.

"For most of us, it hasn't sunk in yet. Right now everyone is just concentrating on the next couple of games," said Burke. As Conn moves into the playoffs, which promise to be hotly contested, senior leaders like Burke have high hopes for the Camels.

"If we play the way we should play, the way we can play, I see us playing Middlebury in the championship game. I think we can go all the way."

Word Has It, Omlet Farm Wants to Get Down with You

continued from page 3

Same with drums.

RH: I dunno about bass.

NP: Chicks who play bass are sexy.

RH: I like bass.

CV: How is this going to affect your Floralia experience?

PA: We made errors last year about this.

RH: Well I think any time you go up on stage and there's females in the audience of course you're going to try and impress them - whatever stupid way you try to impress people. And it's like that definitely creates some kind of tension in your playing.

NS: If I see a really hot girl - and this is why I will never be able to be a rock star - and I see her checking me out while I'm playing, I totally can't play. It doesn't make me play more, it makes me wanna walk off the stage and be like let's go, ya know? F**k it!

RH: Yeah, our priorities...

PA: [turns to Nate Staub] But if you have a fight with [your girlfriend] you like play really bluesy.

NS: Yeah that definitely affects my playing. But not always in a negative way. Probably in a positive way. She likes to break up with me before shows. I think it's because she wants me to play better...maybe.

CV: Do you have any crazy memories from Floralias past?

RH: Oh! Finding the bottle of gin...in front of the stage.

NP: I don't even remember this.

NS: I remember not being able to decide who I wanted to hook up with, so I just went home.

NP: I have better Festivus memories.

RH: Festivus is Omlet Farm's night.

NS: It's tough to talk about Floralia 'cause it's such a blur for most of us.

NP: It's a good day to enjoy the warm weather, and the sun...

AP: It's a party with everyone you've ever met since you came to college. Which is really f**king cool. And you actually do party with every single person you've ever met.

When it's all said and done, what makes you love Omlet Farm?

RH: I love playing and hearing music, and I really enjoy the music we play as a band. So every time I come to practice, just the two hours that we play, I don't think about anything else. I think about the music. Sometimes I yell at Phil. But most of the time I think about music.

NS: I like Omlet Farm because I don't think you'll ever find a band that sounds like us. Like even if you think we sound like sh*t, you're not going to find any other sh*t that sounds like that.

PA: Don't we have rituals?

NS: When we go to Rosie's sometimes we all eat omelettes just trying to be cute.

PA: But it's really lame.

RH: I think my favorite part of this outside of the music is that we all hang out together - we're close friends. That's kinda like why a lot of our bass players didn't work out.

NS: So far Will's done a good job. Who knows what he actually thinks of us.

For the full Director's Cut version of "Omlet Farm: The Interview," contact Emily Morse at

x2812

SPORTS

The Michael Jordan Experiment

It was June of 1998. Game Six of the NBA Finals, the Chicago Bulls versus the Utah Jazz. Bulls are down with less than 30 seconds to play, Jazz ball. Malone drives.

Then, the ball is stolen by #23. His Airness drives down the court, shakes off Bryon Russell at the foul line. Pulls up, jumper, nails it.

And there he stood, Michael Jordan, arm raised, tongue hanging, in one of the most memorable visions in recent sports history. Jordan seals a Bulls victory with that shining moment, nailing down a sixth NBA championship of the decade. It was a moment in which the Legend summed up everything that he had done throughout his 13



MATT PRESTON
Presto's Perspective

year NBA career. A moment like none other.

And there I sat, in my living room, awe-struck. Always having been a man with a penchant for heroics, I was dazzled, having seen nothing like it. The greatest player to ever play his respective game making the game-winning steal and shot to seal his sixth title in eight years, in what was to be his last game ever. Talk about going out in a blaze of glory. This was the true storybook ending that athletes dream about. Hollywood doesn't even write stuff this good.

It was the greatest ending to any athlete's career by the greatest athlete ever.

Jordan did in fact retire after that game. But, it was not the last the NBA would see of Michael Jordan. A few years later he purchased a portion of the Washington Wizards, and as the franchised struggled rumors began to circulate about Mike's intentions to comeback to the game in 2001, in an attempt to resurrect the Wiz.

As soon as I heard this, I was against it. Granted, I was only against it because I thought it would only tarnish the image of Air Jordan. It was a storybook career, and I figured there was little chance that he would be able to live up to his former self at the age of 38, after having been out of basketball for three seasons.

At the beginning of the 2001 season, #23 returned to the hardwood to play for the Wizards, hoping to turn around the franchise, and the league, which had struggled to find the star power of Jordan after his '98 retirement. Yet, this time there would be no Phil, no Scottie, and no Worm behind him. MJ was all on his own to save the league.

I began to rethink all of the questions I dealt with when Jordan came back two seasons ago, as Jordan played the final game of the legend's NBA career last Wednesday. This gave rise to one final question concerning the two-year stint with the Wizards: was this experiment worth it? Was Michael Jordan successful in his second NBA comeback?

Seeing how I don't know a great deal about the NBA, I spent some time discussing the matter with my resident basketball experts in order to write this column. Unfortunately, even with their help, I was not able to come up with an answer. The way I see it, the results of the Michael Jordan Experiment are, as of now, inconclusive, and will only be answered by the performance of the Washington Wizards in the next few years now that MJ is gone.

To me, the decision of the Jordan Experiment success thus far came down to two factors: the Wizards' play and Jordan's play over those two seasons. The Wizards did not make the playoffs in either season that Jordan was on the roster. Both years they finished with a record of 37-45, finishing tenth in the Eastern Conference in 2001-2002 and ninth in 2002-2003. So, both years, they

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Camels Lose to Mules, Eliminated from Postseason

BY BONNIE PROKESCH

STAFF WRITER

Coming off of two rough New England Small College Athletic Conference (NESCAC) losses, first to Amherst (17-8) and then to Williams (15-9), the Connecticut College Women's lacrosse team knew they had to step up their play and strengthen their record. On Wednesday, April 17, the women did just that, defeating Wellesley College 11-8. Hoping that the win would usher in a series of victories for the rest of the season, as the women knew they had to win the rest of their regulation games in order to make it into the NESCAC tournament, the women faced Colby last Saturday. Unfortunately, the Camels fell to the Mules 19-13, thus eliminating them from eligibility in the tournament.

While the loss to Amherst was expected, as Amherst women's lacrosse team is currently ranked third nationally in Division III, the Lady Camels were not expecting to be beaten so brutally at Williams. Goalie Paige Diamond '03 truthfully remarked, "Williams was probably the low point of the season. We could not have played any worse."



A win versus Wellesley wasn't enough to change the momentum for the Lady Camels, as they were eliminated from the playoffs this past weekend versus Babson. (Holt)

Following the loss to Williams, the women were determined regain confidence in themselves and show their ability to play at the extremely competitive NESCAC level. As Diamond commented, "We had to prove it back to ourselves that we

were a better team. We took our disappointment from the Williams game and used it as motivation for the game against Wellesley."

When asked about how the team regrouped after the Williams loss in preparation for the Wellesley win,

tri-captain Caley Boyd '03 explained, "We kind of just decided that Wellesley was one of our last chances to work on our record ... We needed to show that we could play." Coming off of two losses, "Wellesley was a win we needed to

help raise some of our heads that may have been down," added tri-captain Lauren Luciano '03.

While the win to Wellesley did not begin the streak the women wanted, it did give them confidence when going out to face Colby. Although they did not leave Maine victorious, the majority of the Lady Camels were happy with their level of play. While Diamond expressed her disappointment in the game, claiming, "We started out really well, but we just couldn't convert. We just couldn't maximize the opportunities we got. It was more the fundamentals than anything that hurt us last Saturday – the passing, the shooting, etc. It was really, really disappointing, especially considering we drove like a total of 12 hours just to be beat," her captains tended to be a bit more positive about the game against Colby.

"The Colby game was a good game. We got off to a 3-goal lead, but they came out with a lot of power. Honestly, it was the best Colby team I've ever played against," said Boyd.

Luciano agreed, explaining, "We came out hard and I was proud

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Camels Roll to 9-3 Victory Over Colby Men's and Women's Crew Pull Through

BY CAITLIN CALLAGHAN

STAFF WRITER



Men's Lacrosse has qualified for the playoffs, which begin April 27. But, their final standing depends on Saturday's regular season finale. (Savage)

BY NICK IVENGAR

ASSOCIATE SPORTS EDITOR

Co-captain Kevin Burke '03 supplied five goals Saturday as the Camels (7-4, 4-3) overpowered the Mules of Colby College. Dan Hawxhurst '03 added two goals and Brad Luckhardt '06 contributed two assists in the winning effort.

The Camels, now assured of a playoff spot, were able to bounce back after a heart-breaking 12-11 home loss to Williams last Wednesday, and now find themselves sitting in sixth place in the NESCAC, half a game behind Tufts and Williams, who are tied for fourth place.

"We realize that we can't dwell on a tough loss, because the wins are so important," Burke said. "We're using it as motivation for the rest of the season and the playoffs."

Conn started quickly against Colby, taking control with three goals to start the game. Mike Hasenauer '03 opened the scoring, taking a pass from Luckhardt to score the first goal of the game, his

14th of the season. Jesse Williams '04 set up the next goal, finding Burke, who netted the first of his five scores. Minutes later it was Burke tickling the twine again, as he took a feed from Luckhardt to give the Camels a commanding lead, up 3-0.

Conn maintained their three goal lead through the second quarter, going into halftime up 4-1. The Mules cut the deficit to two when Eric Seidel connected for his second goal four minutes into the second half. However, the Camels slammed the door on the strength of Burke's production at the offensive end. Burke notched two more goals in the third quarter, and another one in the fourth quarter, as he continued to have his way with Mules goalie Matthew LaPaglia. This proved to be all the offense Conn would need, since the Camels defense held the Mules to a meager three goals.

Topher Grossman '05 turned in another strong performance in for the Camels, making 13 saves and allowing only two goals before being replaced by Doug Holeywa

'06 late in the second half. Looking ahead, the Camels have two critical games left to play in the regular season.

"The NESCAC is ridiculously tight right now, the next two games are huge for us," Burke said. After playing at Amherst, Conn will host the Tufts University Jumbos this Saturday in the season finale. Both Amherst and Tufts are currently ahead of the Camels, so a big opportunity lies ahead for Conn to make a late-season jump in the standings.

"Even if we only win one [of the next two games], we have shot at opening the playoffs at home," said Burke. "If we can win both, we'll clinch home field for a playoff game."

Amherst and Tufts will be the final two regular season games for veteran coach Fran Shields, who is moving on to become Conn's athletic director next year. Shields has amassed a 169-136 (.554) record in his 23 years at the helm of Conn men's lacrosse, but for now the team is focused on the business at

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The women's and men's crew teams have both shown improvement since last season. The women's team consists of four boats of eight including a varsity, junior varsity, third varsity, and novice boat. The varsity women are led by Captains Erika Ferlins '03 and Becca Fagan '03 and have beaten Washington College and Tufts. The varsity men's team is led by Captain Will Mills '03.

Varsity rower Jane Ballerini '06 commented on the improvement of the women's team, "Each race we are a faster and stronger team than the week before. We are developing into a racing team with a strong mentality to fight and to win."

Both the men's and women's teams opened their season at the Merrimack River in Lowell, Massachusetts.

The second varsity women's boat won their race and defeated Mount Holyoke College with Fagan handling the stroke and Beth Cockrell '05 as the coxswain. The third varsity women's boat also won their race with Barbara Seymour '05 handling the stroke and Elizabeth Bergin '06 as the coxswain with a time of 6:51.16. The women's varsity boat came in third place with Julie Chyten-Brennan handling the stroke and Lindsey Silken as the coxswain.

The men's varsity eight tied for third place with a time of 5:55.9 with Alex Forden '06 handling the stroke and Emily Cuthbertson '03 as the coxswain. The novice fours men's boat also won their race in a time of 6:58.4 with Ivo Parashkevov '06 manning the stroke and Michael Schreve '06 as the coxswain.

The Camels followed up their string of victories by traveling back to the Merrimack River the following weekend. The women's varsity boat came in second place with a time of 6:49. The women's second

varsity boat got second place with Deryl Pace '06 handling stroke and Cockrell as coxswain.

The men's varsity eight placed second out of five with a time of 6:05.

The Camels rowed next on the Quinsigamond in Worcester, Massachusetts. The women's varsity finished third while the second varsity won their race with a time of 7:08.2. The women's third varsity finished second with Seymour handling stroke and Bergin as coxswain.

The men's varsity boat finished fourth and the men's novice boat won their race.

The Camels stayed close to home on April 13 and faced Coast Guard on the Thames River. The men's varsity, men's second varsity and the women's varsity boats were all defeated.

Captain Erika Ferlins '03 added, "Each boat is improving with each race, which is really the goal of our season."

Ballerini added, "Our JV is doing amazing and our third varsity and novice boats are pulling their hearts out too. Our first varsity is learning how to race and how to win."

Both the men's and women's crew teams have one race ahead of them before the New England Championship. The eleventh ranked women's team faces 3rd ranked Trinity and 13th ranked Wesleyan this Saturday.

"Our varsity crew has been steadily improving each race, and we are looking to pull out a win next weekend," Ferlins commented. "Our improvement this season has been ten-fold. The underclassmen on the team have really stepped up and made an impact."

Key underclassmen on women's varsity include Claire Dreyer '05, Lindsey Silken '05, April Sullivan

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Camel Scoreboard

Men's Lacrosse:

-4/16, vs. Williams, 10-11
-4/19, vs. Colby, 9-3
-4/22, @ Amherst, 6-7

Women's Lacrosse:

-4/17 vs. Wellesley, 11-8
-4/19, @ Colby, 13-19
-4/22, @ Babson, 11-12

Women's Water Polo

-3/21-23, Second place @ Tampa

Water Polo Classic

-3/29, vs. Harvard @ Brown, 2-10,
@ Brown, 1-12
-4/3-4, def. Mercyhurst and Grove
City, lost to Slippery Rock and Penn.
State Behrand

Track and Field:

-4/4, Men: 9th place, Women: 7th
place, Springfield College
Invitational

-4/12, Men: 7th place, Women: 4th
place, Wesleyan Invitational
-4/19, Men: 7th, place, Women: 6th
place, Silfen Invitational

Men's Rowing:

-4/13, Bearce/Tuneski Cup: Coast
Guard def. Conn. College

Women's Rowing:

-4/13, Bearce/Tuneski Cup: Coast

Guard def. Coast Guard

Sailing:

-4/5-6, 2nd place, Admiral Aylmers
Trophy at Mass. Maritime (Women)
-4/13, Moody Trophy: 3rd place
-4/13, Dellenbaugh Trophy
(Women): 1st place